

SIMON LE BON WRITES FOR No.1

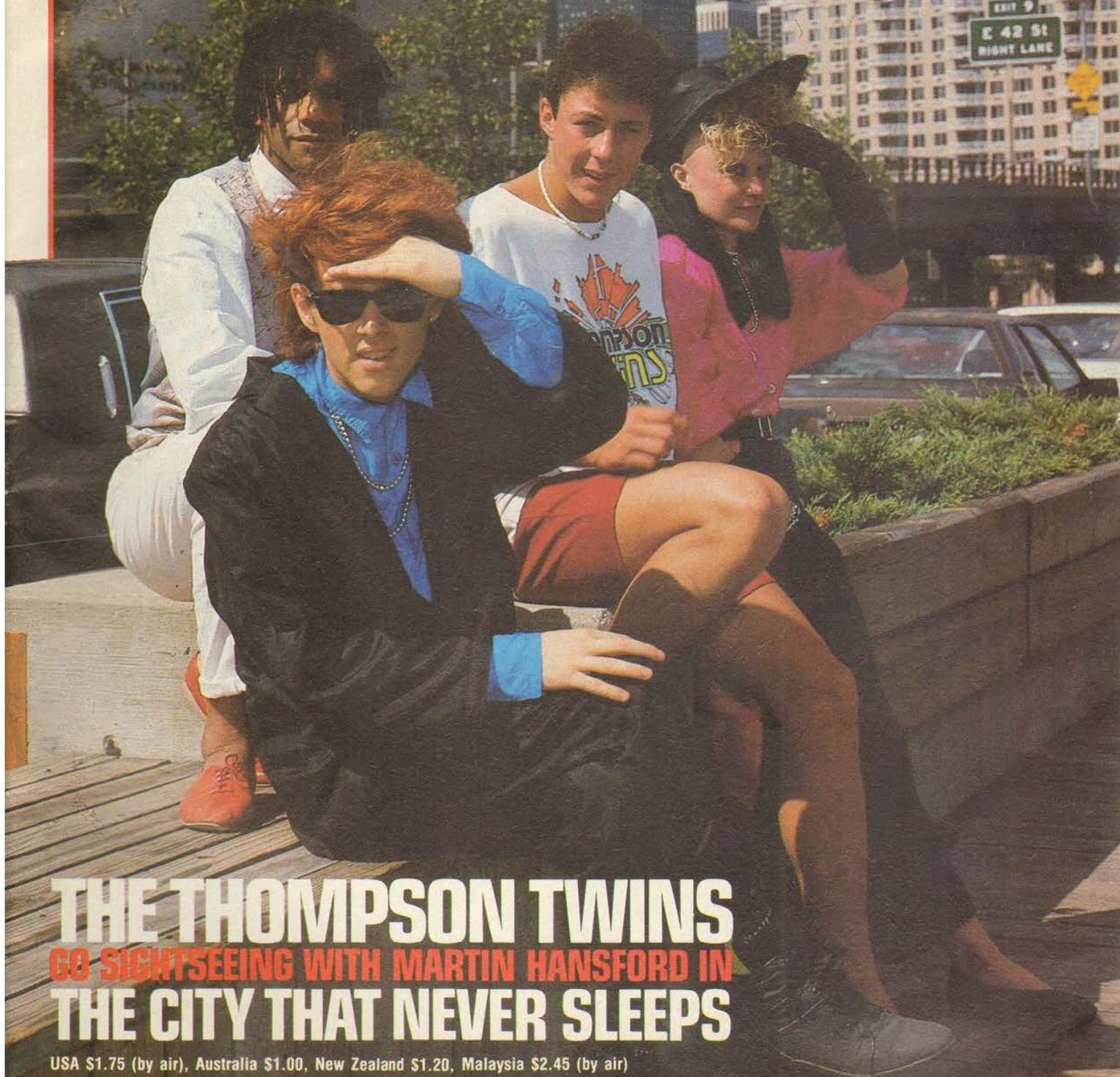
SEPT 22
1984

EVERY THURSDAY

40P

No.1

**MALCOLM McLAREN
NIK KERSHAW
U2 • QUEEN
BRITISH BREAKING
FRANKIE**



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ONE MAN COME IN THE NAME OF LOVE
ONE MAN COME AND GO
ONE MAN COME HE TO JUSTIFY
ONE MAN TO OVERTHROW

IN THE NAME OF LOVE
WHAT MORE IN THE NAME OF LOVE
IN THE NAME OF LOVE
WHAT MORE IN THE NAME OF LOVE

ONE MAN CAUGHT ON A BARBED WIRE FENCE
ONE MAN HE RESIST
ONE MAN WASHED UP ON AN EMPTY BEACH
ONE MAN BETRAYED WITH A KISS

IN THE NAME OF LOVE

WHAT MORE IN THE NAME OF LOVE
IN THE NAME OF LOVE
WHAT MORE IN THE NAME OF LOVE

EARLY MORNING APRIL FOUR
A SHOT RINGS OUT IN THE MEMPHIS SKY
FREE AT LAST
THEY TOOK YOUR LIFE
THEY COULD NOT TAKE YOUR PRIDE

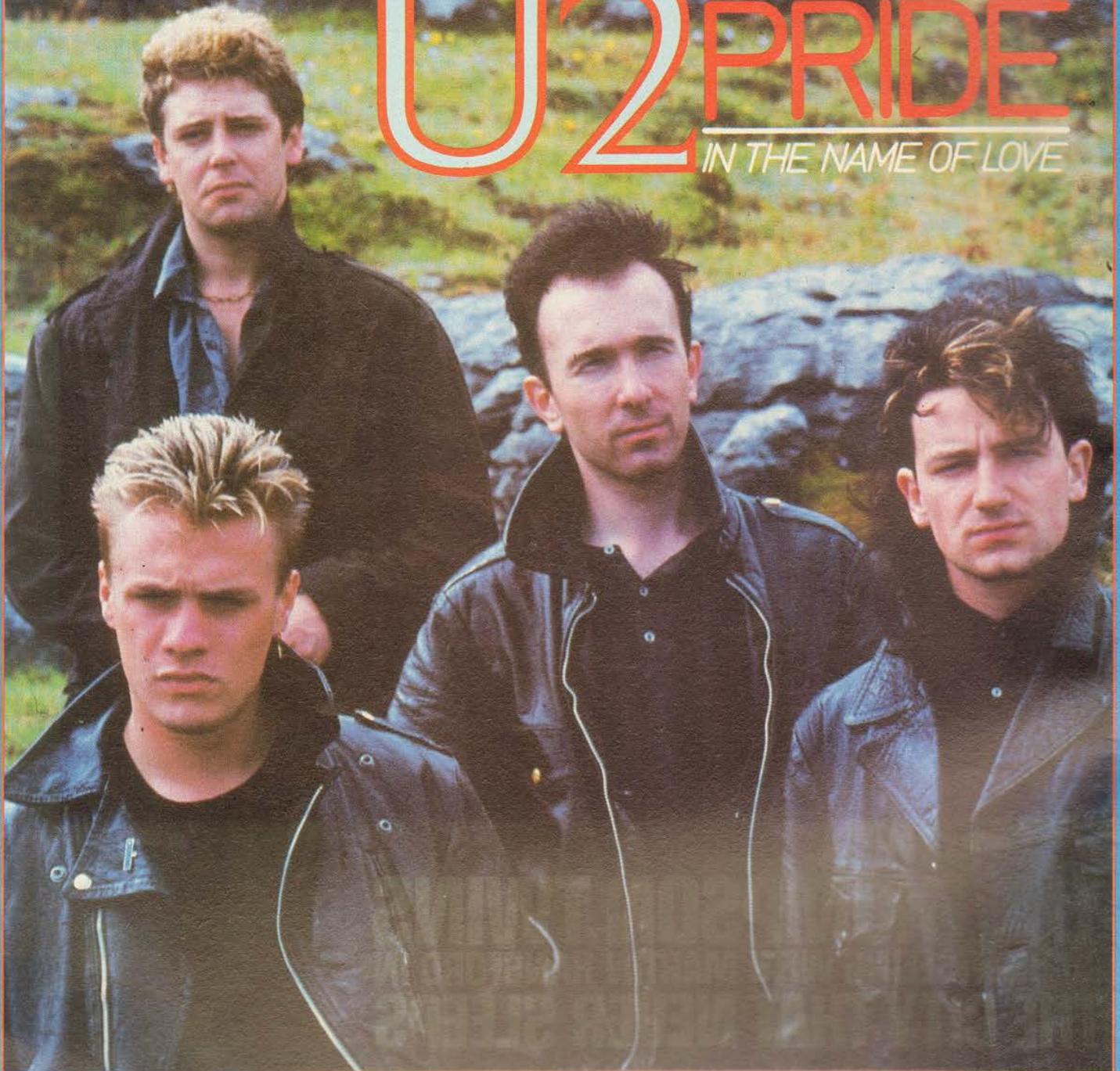
IN THE NAME OF LOVE
WHAT MORE IN THE NAME OF LOVE
IN THE NAME OF LOVE
WHAT MORE IN THE NAME OF LOVE

REPEAT TO FADE

Words and music by U2
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U2 PRIDE

IN THE NAME OF LOVE



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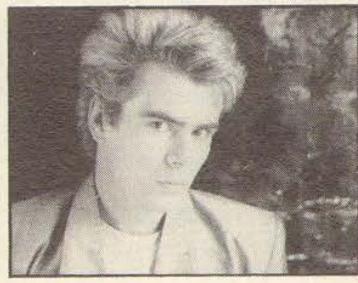
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7 NIK KERSHAW



Young Nik's got a new video EP out, so we thought now was as good a time as any to get his thoughts on his screen appearances. And we've got pictures of course. Plus stills from the new 'Human Racing' video.

BREAK DANCING 12

The contest. Giants of the break scene battle it out in London whilst No. 1 watches from the sidelines.

14 RAY PARKER JR

Why did Ray slam the phone down on Stevie Wonder? All is revealed in our spooky special. At No. 1 we ain't afraid of no ghosts . . .

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Lucky competition winner Martin Hansford crosses the Atlantic in search of Tom, Joe and Alannah. See the sights of New York with him and the Twins in a Stateside special. No. 1 - takes you up . . .



32 HEAVEN 17

Glenn, Ian and Martyn stare meaningfully at the camera so you can have a glorious colour pin-up for your wall. Damn decent of them when you think about it . . .



QUEEN 48

Fab Freddie and the boys camp it up at Wembley Arena. Of course No. 1 was there. Royal pictures and full report in colour.

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CULTURE CLUB ON THE WARPATH

Culture Club release their latest single 'The War Song' on September 24.

George has recorded the song's chorus in French, Spanish, German and Japanese for release in those countries.

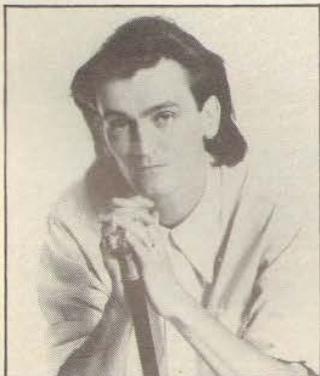
The track is taken from Culture Club's forthcoming LP 'Waking Up With The House On Fire', out later this year.

The band have also just announced their December tour dates. They are: Inglestone Royal Highland Exhibition Hall 8, tickets by postal application only from Phil McIntyre Promotions, P.O.

Box 133, Preston PR2 4NG at £7.50.

Birmingham NEC 11/12, tickets from NEC or by post to NEC Box Office (Culture Club). Cheques should be made payable to NEC Ltd. (Culture Club) and applications must include SAE and, if possible a phone number. £7.50-£8.50.

London Wembley Arena 17/18. Tickets from Wembley box office or by post to Culture Club Box Office, Wembley Arena, Wembley Middlesex HA9 0DW. Cheques should be made payable to Wembley Stadium Ltd and must include an SAE and if possible a phone number.



Words of wisdom from Fergal

Dad rap

After much speculation as to whether he would ever find a suitable record deal, Fergal Sharkey has at last signed to Virgin.

Broken and bloody Virgin execs made the announcement last week along with the news that a single, 'Listen To Your Father' (an answer to 'Mothers Talk' perhaps?) will be available from October 1, on Madness' Zarjazz label, distributed through Virgin.



WELLER SHOUTS SHOCK!

More greasy spoon than Cafe Bleu – that's what they're saying about the new Style Council single 'Shout To The Top'.

Messrs Weller and Talbot tell us

they're going for a real grass-roots sound – you know, music to eat your fish and chips by.

Is it true? You'll have to wait until October 5 to find out.



Tears from Alison

Without missing a beat Alison Moyet has got a follow-up to her first solo success 'Love Resurrection'.

The single is called 'All Cried Out' and is released on September 25.

Later this year Alison will be making a rare live appearance. She'll play London's Dominion Theatre on November 24/25.

► Alvin Stardust releases a new single on September 28 called 'I Won't Run Away'.

► Bruce Springsteen has taken a second track from his number one album 'Born In The U.S.A.'

The single which is released next week is called 'Cover Me'.

► Apollonia 6 featuring Purple Rain star Apollonia Koteru release 'Sex Shooter' from the movie this week.

Another single from a band who appeared in the film is out on September 28. By The Time, it's called 'Ice Cream Castles'.

► Motorhead have added four dates to their autumn tour. See Lemmy and co at: Exeter University October 24, Warwick University 26, Bradford University 27 and Edinburgh Playhouse November 2.

► For Sade fans a special treat is in store when you buy a copy of the 7" of 'Smooth Operator'.

Strictly limited edition poster bag is available now (pic as below) but only while stocks last.



FRANKIE DOUBLE LP

The Frankie Goes To Hollywood LP, due out in October, will be a double album. Called 'Welcome To The Pleasure Dome' it will come in a gatefold sleeve with caricatures of the band.

Mark O'Toole's brother Jed will join the group for an autumn US tour. See *Whispers* for details.

TOURS

RECORDS



UB40 DISCOUNT

UB40 are back on the road in December. Dates are: Glasgow Barrowlands December 5/6, Edinburgh Playhouse 7, Leeds Queen's Hall 8, Liverpool Royal Court 10/11, Birmingham Odeon 12/13, Brixton Academy 15, Hammersmith Odeon 16/17, Brighton Conference Centre 19, St. Austell Coliseum 21.

The tickets will be £5.50 and there is the usual £1 reduction for unemployment benefit card-holders.

New Coatbridge band **Sideway Look** will be doing a short tour over the next few weeks. You can catch them at Stirling Factory September 20, Glasgow Henry Afrikas 27, Paisley Miners Benefit 29, Weymouth Verdis October 12, Oxford City Supporters Club 13, and Hastings The Crypt 18.

Cabaret Voltaire release their first single in almost a year this week. It's called 'Sensoria' and is available in all the usual formats.

A really heavy happening from legendary psychedelic band **Misunderstood**. This time in the form of an album comprised of rare and previously unreleased material on the Time Stood Still label.

The album is called 'Golden Glass' and is available through those far-out folks at Pinnacle.



Depeche Mode, whose single 'Master and Servant' is currently climbing the charts, release an album, 'Some Great Reward' on September 24.

They are touring extensively to promote it, dates already reported in No. 7.

There'll be stompin' at the Savoy (Tufnell Park that is) on Tuesday October 9 when the **Boothill Foot Tappers** top the bill at a good old country jamboree.

Also appearing will be the **Orson Family**, the **Blubberty Helbellies** and **Lash Larriet & The Low Gliders**.

Leicester-based band **Feelabeella** release their second single 'Feel It' this week. It's available in handy 7" and 12" sizes and features vocal contributions from Wonderlove, Stevie Wonder's band.

The band will be playing dates at Leicester Poly on September 26 and London Marquee on the 27.

The Lucy Show, who recently signed to A&M, release their first single this week. The record will be available as a standard 7" and as a 12" EP including two extra tracks, 'The Price Of Love' and 'Is It?'

Mick Karn (ex-Japan) and **Pete Murphy** (ex-Bauhaus) have joined together under the name of **Dall's Car**. Expect an album and single by the end of October.

One chance only to see **Swans Way** live. They will be playing the Main Squeeze in London's King's Road on Tuesday September 25.

No other dates planned for the foreseeable future.

Wacky, fun-loving foursome **Savage Progress** will be releasing a new album called 'Celebration' on October 10.

As a run up to the release they'll be making some live appearances.

They'll be at Birmingham Triangle September 27, Liverpool Venue 28, Oxford Polytechnic 29, Warwick University 30, Sheffield The Leadmill October 2, Leeds Warehouse 3, London Fulham Town Hall 4, London City University 5 and Brighton Pavilion 6.

To celebrate **Roberta Flack's** autumn UK tour, Atlantic Records are releasing a double A-side single featuring 'The First Time Ever I Saw Your Face' and 'Killing Me Softly With His Song' — two of her biggest hits.

She'll be appearing at London Barbican October 17, Manchester Apollo 20, Wolverhampton Grand 21, Sheffield Civic 22, Cardiff St. David's Hall 23, Oxford Apollo 25, Lewisham Concert Hall 26, Wembley Conference Centre 30.

Mark Knopfler (remember him?) releases a new single this week. It's called 'The Long Road' and it's the theme from the movie 'Cal'.

The soundtrack album, also a Knopfler composition will be available in October to coincide with the release of the film.

Having toured Finland and survived the boredom, **Haircut One Hundred** are back in the UK for a quickie tour.

The dates are: Slough Fulcrum Centre September 22,

Wolverhampton Grand Theatre October 8, Barnstable Queen's Hall 18, Basildon Towngate Theatre 19, Hatfield Forum 26, and Dartford Orchard 28.

Way Of The West release their second single on MCA next week. The single, 'Feel The Steel' is taken from the forthcoming album 'International'.

The band will be appearing as special guests of **Clint Eastwood** and **General Saint** at their London Lyceum bash on September 26.



IN THE FLESH

The Boy From Bromley, **Billy Idol**, has a new single released this week entitled 'Flesh For Fantasy', from the album 'Rebel Yell'.

Plans for a British tour are currently being made.

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THE NIK KERSHAW PICTURE SHOW

Nik Kerhsaw's very proud of the videos for his first four singles.

So proud in fact that he's assembled them all on a video EP.

Nik stopped all work on this new LP – due for release in November – and went racing to the phone as fast as humanly possible to tell *No. 1* all about his 'Single Pictures' . . .

Wouldn't it be good

"The song is about always wanting it better than everyone else – which is a waste of time.

"The director took that idea a stage further by having this bloke from another planet – played by me! – who can step into other people's shoes and assume their feelings and personalities.

"It ends up with him realising that it's not such a good idea after all, and returning to his planet.

"We shot the video at a place called St James's Hotel, just off Buckingham Gate in London, which had some lovely old rooms in it.

"The scenes with the radio telescope were done at Cambridge University observatory.

"We filmed it over three days in the middle of January.

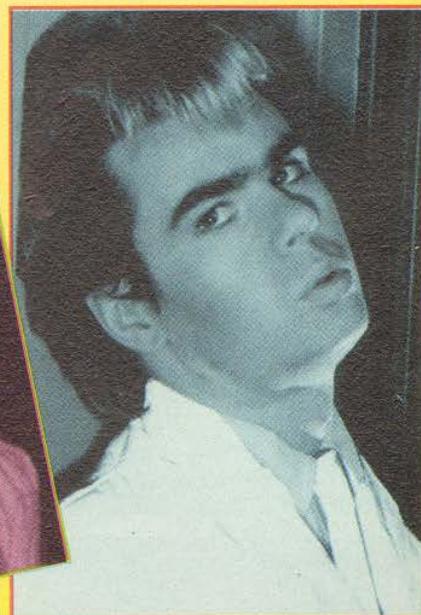
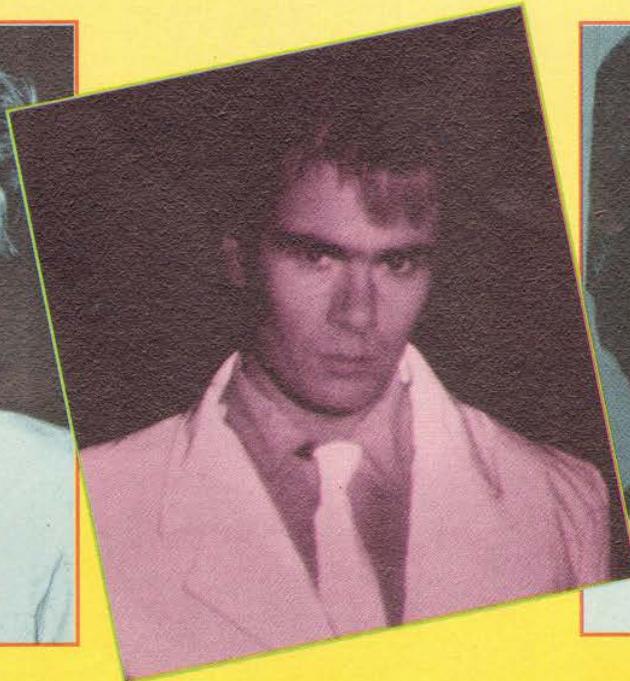
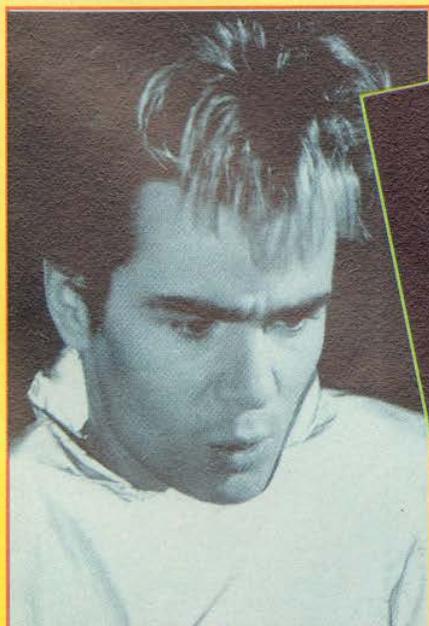
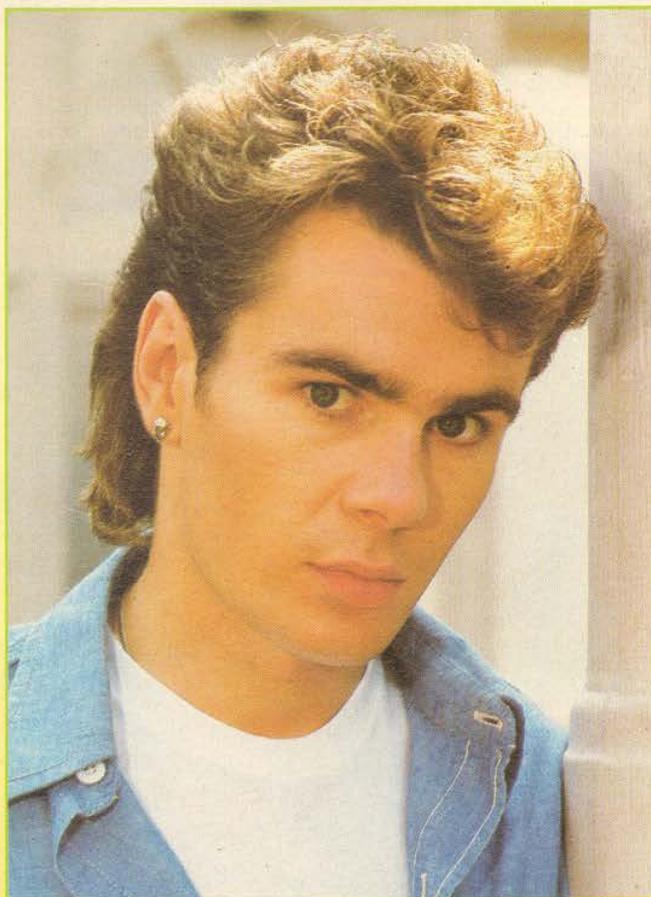
"It was excruciatingly cold and the spacesuit I had to wear kept splitting! It was made of this special material which, when filmed, comes out brighter than everything else.

"We had about seven or eight extras in the video, but, as with most of the ones we do, nothing was really organised – some just don a hat and join in!

"The video was a bit tacky in places and there was a bit of over-acting from me.

"But there's always things you could've done better – hindsight's a wonderful thing.

"For the first video I thought it was very effective and it certainly did the trick for me!"



Dancing girls

"'Dancing Girls' is about a bloke a bit down on his luck.

"He's got a job and everything but he's bored sick with the routine of getting up, going to work, coming home, watching the telly, going to bed . . . in the end he's saying, 'For God's sake, bring on the dancing girls! Let something exciting happen to me for a change'.

"But again the idea was exaggerated. In the video, he goes absolutely nuts and imagines himself dancing with traffic wardens and all sorts of crazy things.

"We pick really exotic

locations for our videos – 'Dancing Girls' was done in Finchley!

"We had a film crew going round from door to door asking people if we could film the video in their house. Eventually some nutter said yes!

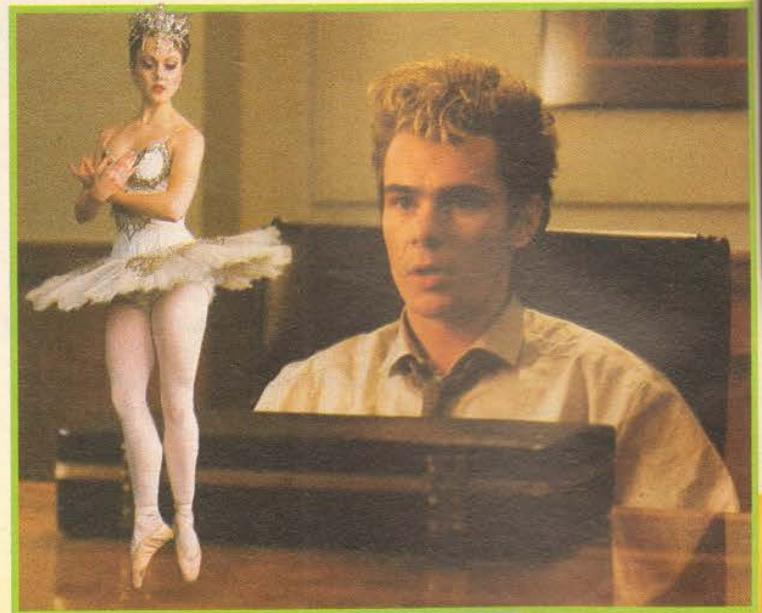
"No I don't mean it – I'm really grateful to him.

"We had slightly more people involved in this video, including a whole group of – to put it politely – middle-aged dancers.

"The funniest thing about this video – something I won't forget for some time – was someone trying to teach me to dance with a six foot traffic warden!

"It's not the sort of thing that happens to everybody. 'Dancing Girls' was a lot of fun and that's what it was intended to be.

"There was a certain mood about 'Wouldn't It Be Good' – it was a bit evil . . ."



I won't let the sun go down on me

"It's probably not immediately obvious but 'I Won't Let The Sun' is about The Bomb, or rather about people taking responsibility for what they do generally.

"It's saying that it probably won't do much good for one person to shout about these things but I'm going to anyway.

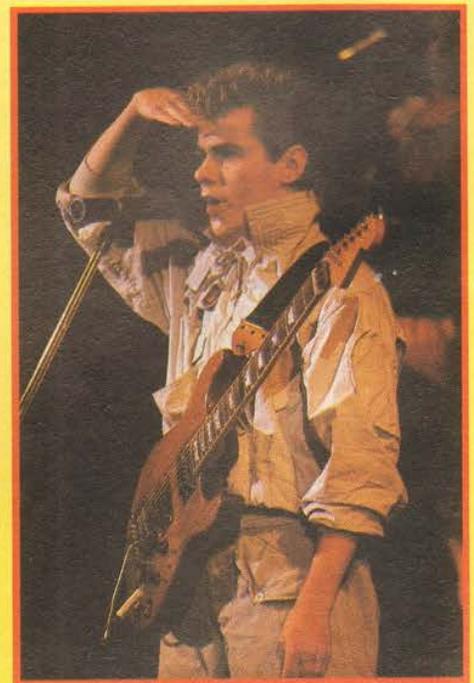
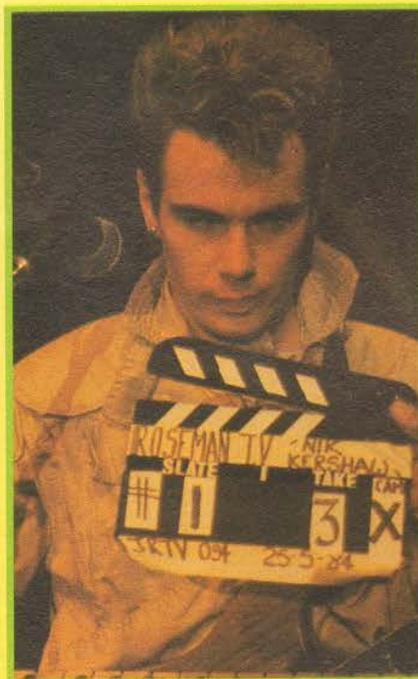
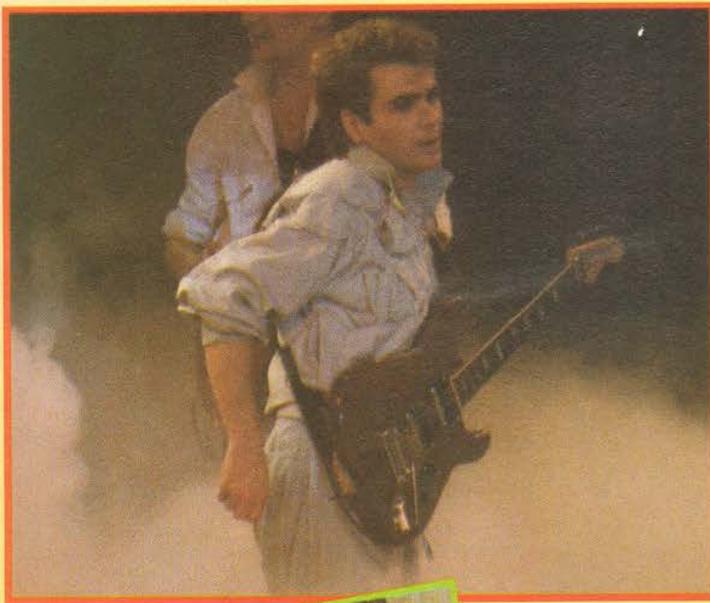
"We had to do a live video for it which was interspersed with the occasional shot of old men in stripey trousers. I was in Europe right up till then, doing promotional work, so there was no time to do anything else.

"I'll never forget the day of the shoot – it was real pandemonium.

"The band was trying to rehearse – 'cos we hadn't played live for so long – and do the video at the same time.

"It would've been a much better video if we'd had more time.

"The best way to shoot a live gig is over four or five nights – then you might get a good set – because when you're playing live, there's a lot of excitement and you can't always concentrate on every note."



Human racing

There are two 'Human Racing' videos. The one on the EP is live footage from Hammersmith odeon. It's from a 50-minute concert video produced for promotional purposes in Europe and America.

Then there's a separate promo video for the single which Nik's really enthusiastic about.

"I haven't actually seen it yet," he says, with a laugh. "But I recommend it, not 'cos I'm in it, but because it's got some great computer graphics."

"The song is about paranoia and about wanting to be better than everyone else.

"We're all rushing along in this rat race but we don't *have* to because we choose the timescale. And no one seems to know what the prize is at the end.

"The video is not a narrative from beginning to end, instead there are four basic parts.

"There's me sitting in a dentist's chair in this darkened room surrounded by TV screens, watching myself running round corridors . . .

"Then there's a scene in a gambling den with people betting on various races.

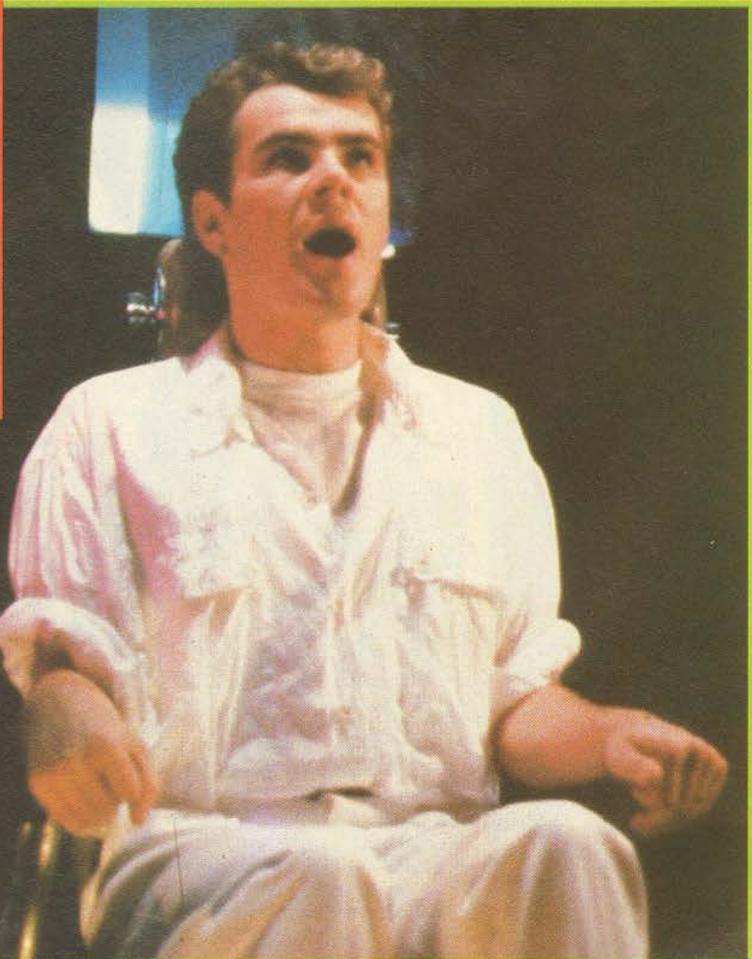
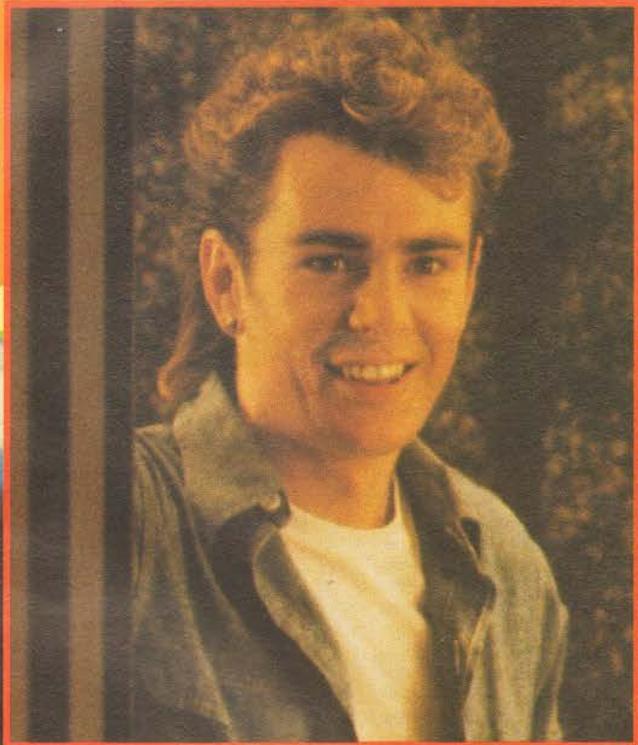
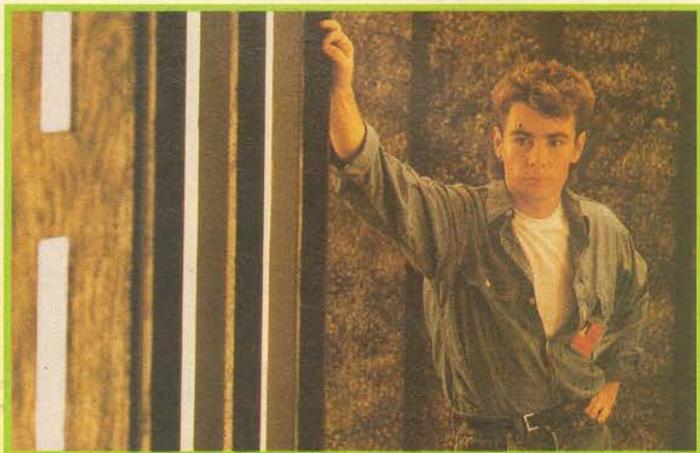
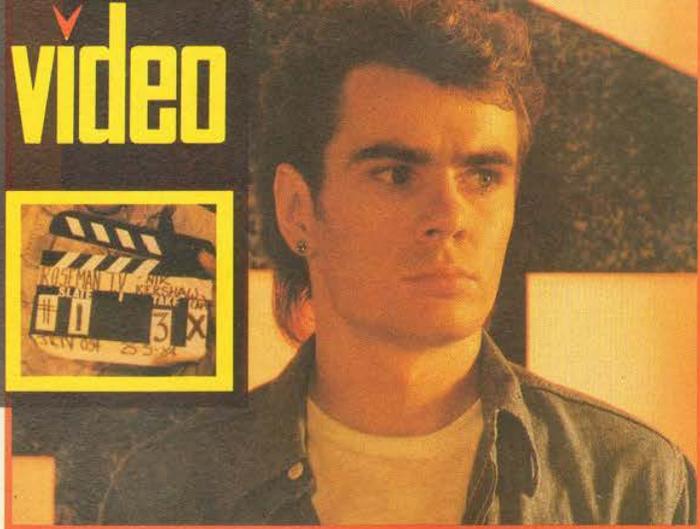
"Then some shots of me actually running round corridors.

"The final scenes use two and three dimensional computer graphics and are amazing.

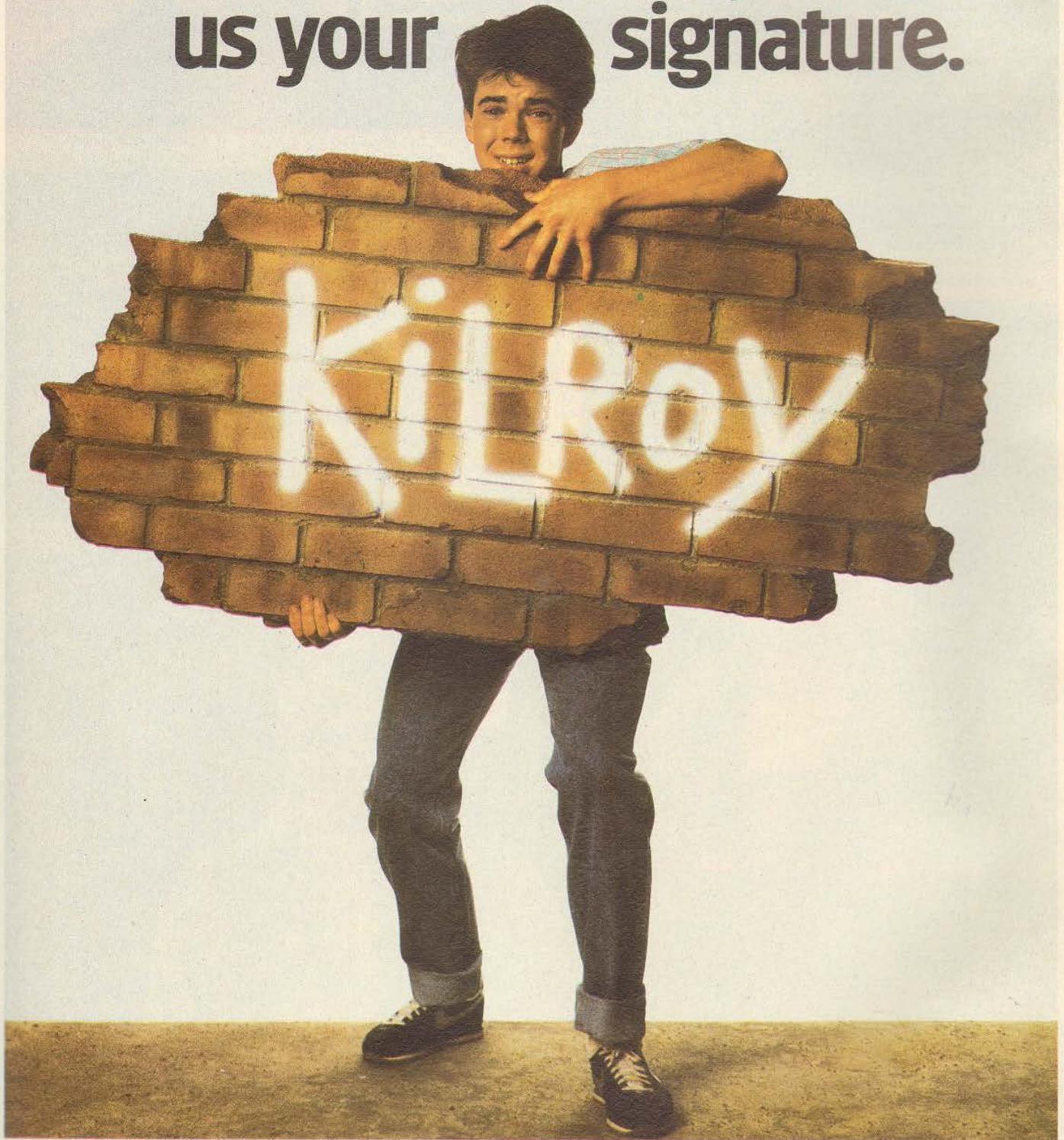
"Although the basic shoot was only three days, the computer graphics took much longer to do and the whole video took a lot of basic research.

"I think this is the best video I've ever been involved in."

video



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WHISPERS

● THE No.1 GOSSIP COLUMN ●

Far be it from *Whispers* to pour cold water on the happy little event of the weekend, but the prospects of **Chas and DI** calling their boy **George** sent most right thinking folk scuttling for the nearest basin. **Mrs O'Dowd** reckons: "Princess Di couldn't do better than call him George." Come off it Christine! The prospects of a future king of this once great nation prancing about on the throne with pink hair are quite frightful . . .

Now **Marilyn** is a much more suitable name. Maz, who stays at BG's gaff a lot these days, has taken to putting off unwanted callers by answering the phone thus: "Hurro, this Chinese laundry here." Aren't pop stars a caution? . . .

All wrung out our hankies after *The Elephant Man* was on the telly? Wouldn't you just know that **Michael Jackson** was very touched by the film. So much so that when he was last in London he asked to see **John Merrick's** skeleton, gruesomely preserved at the London Hospital.

Steve Strange is back at the controls of a night club. He runs Rain on swank Elme Approach, Southend, every Tuesday . . .

Cyndi Lauper refuses to discuss the meaning of her latest single 'She Bop' with the press or record company. All she'll say is that it's a continuation of the 'Girls Just Want To Have Fun' theme, but like the great Garbo she just wants to be alone . . .

Bananarama, now heading for a major American hit, were asked whether they'd care to go to "the most expensive Chinese restaurant in California" by their company. "No, no" they squeaked, "we'd rather go to McDonalds."

John Collins, the actor who played **Jimmy Somerville's** dad in **Bronski Beat's** 'Smalltown Boy' vid, and was also due to appear in the vid for 'Why?' collapsed on set last week. Collins, a former *Z Cars* veteran, lives a sad life as a dossier now. Meanwhile the **Bronskis** are on holiday in Glasgow . . .

Frankie fans looking forward to their LP 'Welcome To The Pleasure Dome' are in for a **BIG surprise**. It's a double album in a gatefold sleeve with caricatures of the group on the cover. The lads hate most of the art work but are v. please with the trax they produced — 'Born To Run', 'The World Is My Oyster' and a 15 minute instrumental called 'The Lads Wish You Were Here' which "nicks loads of Pink Floyd guitar parts and is dead trippy" according to handsome bassist **Mark O'Toole**.

Noted photographer Bruce Weber may snap the next single bag for 'The Power Of Love'. **Jed O'Toole**, **Mark's** bro joins the band as second guitarist when they play their American tour soon.

Surprise guests on the album include **Yes** axeman **Steve Howe** and girl singers **Sylvie** and the **Sapphires**.

Whispers sent its roving girl reporter to a recent **Rolling Stones** reception where she collared **Bill Wyman** and asked him his opinion of **Frankie Goes To Hollywood**. Were they as raunchy as The Stones in their heyday, she pouted breathlessly? "Hah, hah" replied Wyman. "They're nothing like as wild as we were in our youth." . . .

Junior introduced a very special guest when he played at an Irish club last week with Radio London's **Tony Blackburn**. T was none other than **Stevie Wonder**. Little Stevie just called to say he loved us Brits for giving him his

first UK number one which he duly performed. Incidentally, that single became the 41st ever million selling single, just a week after **George Michael's** 'Careless Whisper' became the fortieth. Who said record sales were in decline? . . .

Nik Kershaw has been asked to act in a new flick called *Headquarters* alongside the lovely **Jane Seymour**. Presumably Kershaw's will be a tiny part . . .

Alphaville's singer **Marian Gold** went to Buck Pal recently to stare through the railings with all the other daft tourists but was thwarted when a coachload of German schoolgirls recognised him and chased him down The Mall . . .

The producers of *Dallas* are looking for a rock star to muscle in on the oil business, and generally upset everyone. The short list is **Mick Jagger**, **Peter Frampton** and **Ian Gillan**. **Ian McCulloch** would be a better choice but he's involved in top secret talks with theatre producers at Liverpool's Royal Court for a part in a prestigious play. *Hamlet? Watership Down? We're not telling you yet.*

No. 1 snapper **John 'Sureshot' Stoddart** was recently the victim of a shock-horror story by one of the scuzzier Sunday newspapers. A hack took one of John's early **Frankie** shots to a fire-and-brimstone Liverpool vicar, who was so incensed that he roared "filth" and referred it to the local constabulary. Ironically the picture had just been singled out for fullsome praise by art critics after it appeared in the prestigious Rock Photography exhibition at the **Institute of Contemporary Arts**.

John was more upset by allegations that he peddled the picture around Fleet Street. "Why should I do that?" he told *Whispers*. "The photo's two years old and it's already all over London. I think it's dead funny, and it's not a bit obscene. I also think it's the truest picture of Frankie that's ever been taken."

Are **Frankie** sophisticates **Paul** and **Holly** getting a mite sensitive about their early "controversial" image? Surely not. After all, it did give them their big break . . .

Whispers adores outrage, so here's a memory jogger from the paper that supports our boys . . .

No.1

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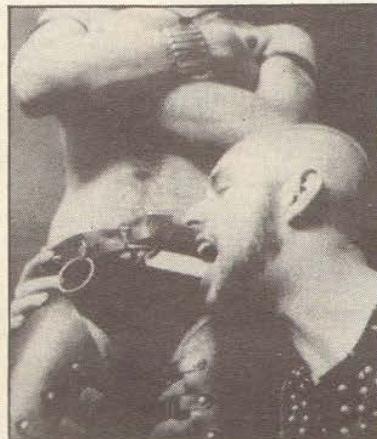
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. . . a shaven headed Holly . . .
Photo: John Stoddart



. . . the offending Stoddart snap . . . Photo: John Stoddart



. . . and Paul and Holly relaxing in the banned video. Mark wonders why they've strapped themselves to the sofa . . .

BREAKIN' in the UK

The Greater London Council organised a Hip Hop Jam showcasing the very best breakers in Britain.

They expected a moderate crowd, but an incredible 15,000 turned up.

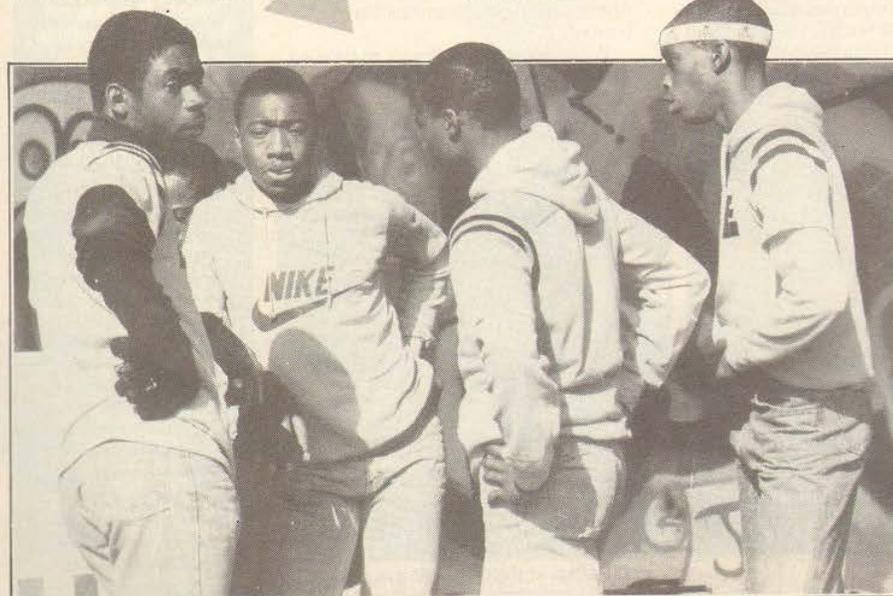
The jam proved not only how popular breaking is but how uncontrollable it can be.

Martin Townsend was on the spot when the hip hop stopped and the fighting broke out . . .

Photographs by Kerstin Rodgers

WHERE'S FLASH FREDDIE?

The atmosphere backstage at London's GLC-sponsored Hip Hop Jam hangs heavy with uneasy excitement.



Manchester's Broken Glass decide stage invasions are a pain in the bum

A massive crowd – over 15,000 people – has gathered in the Jubilee Gardens, Waterloo, to see the cream of British breakdancing.

Instead most of them have seen only the back of each other's heads.

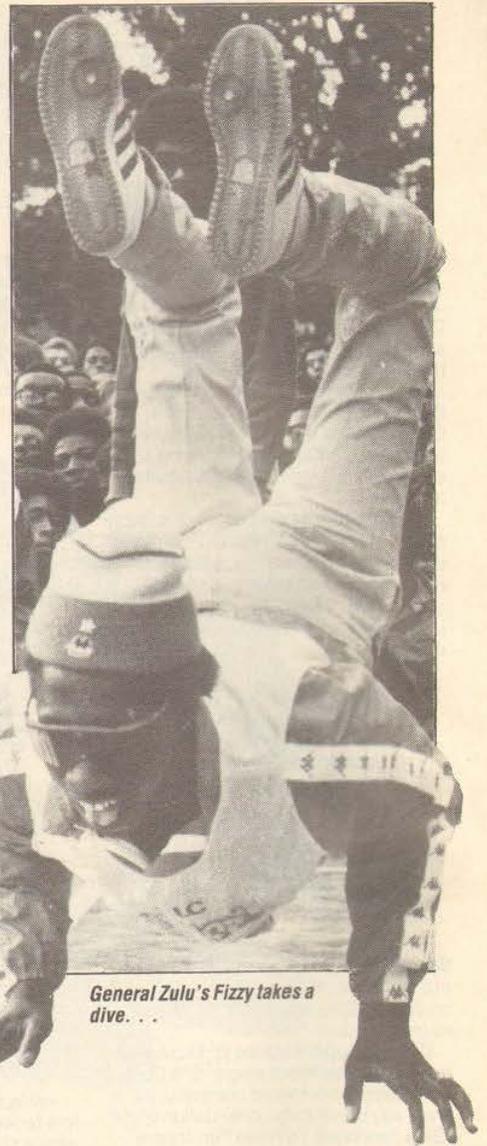
As a result, there's been stage invasions, gangs of kids swarming over the barriers into the backstage area, and now, almost inevitably, a fight.

Skipp-a Gee of London breakers, Zulu Rock, notes the pandemonium and shakes his head with a wry smile.

"I'm really pleased Flash Freddie didn't turn up," he chuckles.

"Who's Flash Freddie?" I ask absentmindedly, wondering if the fight's likely to escalate.

"Oh he's brilliant," says Skipp-a, as if that explains everything. "He's the best breaker in New York."



General Zulu's Fizzy takes a dive . . .

"If he'd been here today people would've been killing each other to see his moves . . ."

See his moves. The crowd here are killing each other just to see.

A few minutes later, premier Hip Hop DJ Tim Westwood – who'd MC-ed the day's events – announces the festival is over. It had barely begun.

BREAKING ON A WAVE

The festival – intended to run from 2 till 8pm – may have fizzled out abruptly at 5.30 pm. But the five crews that *did* perform, flashed out rapier sharp routines that slash at the heels of their American counterparts.

"They're still more ahead of us," says 14-year-old Sipho of the Junior Rock crew (average age 10!).

"But we're catching up with them and inventing our own moves."

The show had careered into action with the casually confident Broken Glass.

Guided by their manager, soul DJ Greg Wilson, the crew made a video for a local TV show, *Granada Reports*, then graduated to spots on *The Tube* and *TV-AM*.

They've also cut a single for Streetwave – 'Style Of The Street'.

Today they're not so lucky.

Their high energy routine whips the crowd into a frenzy that ends in stage invasion.

The crew troop sadly off. Ten minutes later they crash back into their explosive display. But the die's been cast for the day.

UPMARKET UPROCK

Next on are Uprock – one of a new breed of British breakers. They're concerned more with a saleable image than with street credibility.

The two girl and a boy line-up from South London – Sherlock, 16; her sister Sweets, 17 and Sweets' boyfriend Deft Geoff 19 – have only been together two months. But they already have a handful of TV appearances under the belts of their flashy, Michael Jackson style costumes.

"We don't mind dancing at places like this," says Geoff, a little aghast at all the chaos backstage.

"But this is the hip hop scene whereas we're going for more of a Shalamar image. A singing and performing group."

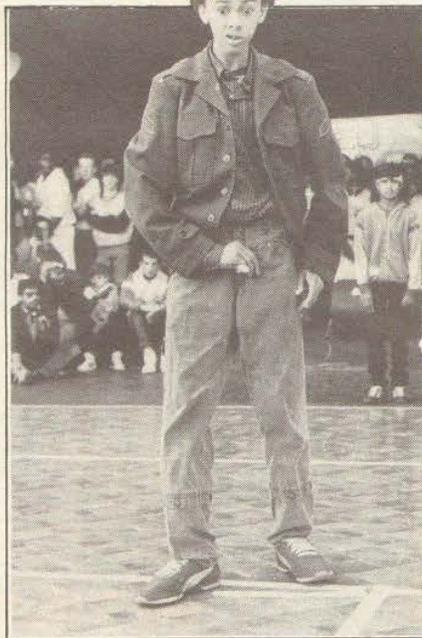
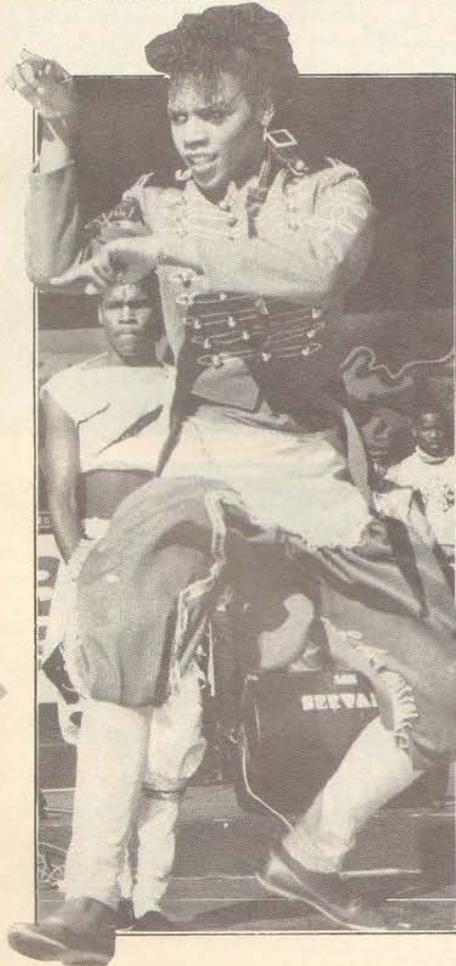
ZULU ON A TIMEBOMB

There's another major stage invasion during General Zulu's set.

But once re-settled, the crowd give Zulu's star breaker, 16-year-old Fizzy, the biggest cheer of the day.

Balanced on his hands only – turtle style – on another crew member's back, Fizzy suddenly springs off, keeping the pose intact and lands in exactly the same position on the stage to tumultuous applause.

Sherlock of the polished and ambitious Uprock.



Siphon of Junior Rock looks amazed at just how rude he can be.

A Russian gymnast would have thought twice.

The roar barely dies down as the Zulus spin through a display that's 90% breaking and flash their popping moves, Jeffrey Daniels style, gliding the length and breadth of the stage with barely a toe movement.

Fizzy started in hip-hop – like many breakers I speak to – after seeing Jeffrey Daniels' famous popping routine on *TOTP*. That back jumping routine "took ages" to perfect.

Fizzy explains that the Zulus grew out of a Battersea-based mob called the 52 Flash Crew. He met the Zulus himself at that mecca of hip hop buskers, the Covent Garden piazza in London.

Says Fizzy: "The crews in the States are still much better – in NY anyway, not in LA –

but we're slowly getting there.

"See whereas most of us go to school and stuff, they're breakdancing practically 24 hours a day."

Fizzy's off to college soon. "But I'm gonna make as much money as I can out of this in the meantime."

BABY BREAKERS

Junior rock's routine lacks both the flash and polish of the other crews.

But they're the youngest of the day, a quintet ranging from 8 to 16 years old.

"We're not the youngest of all, though," says Siphon, 14. "There's a boy I know called Luke Skywalker who's seven and he's got a little brother of three who breaks too!"

"And what about that 19-month-old baby?" chimes in ten-year-old Duncan.

The other look incredulous. "It's true," insists Duncan, wide-eyed. "He does windmills. My friend told me..."

The show's abrupt ending deprives the crowd of the three crews reputed to be the country's best: London's All Star Breakers – a superstar amalgam of other crews – The Rock City Crew from Nottingham and Sheffield's Smac 19.

So what went wrong on the day?

Tim Westwood, who put the bill together, blames "a small minority of troublemakers – maybe ten or 15 people".

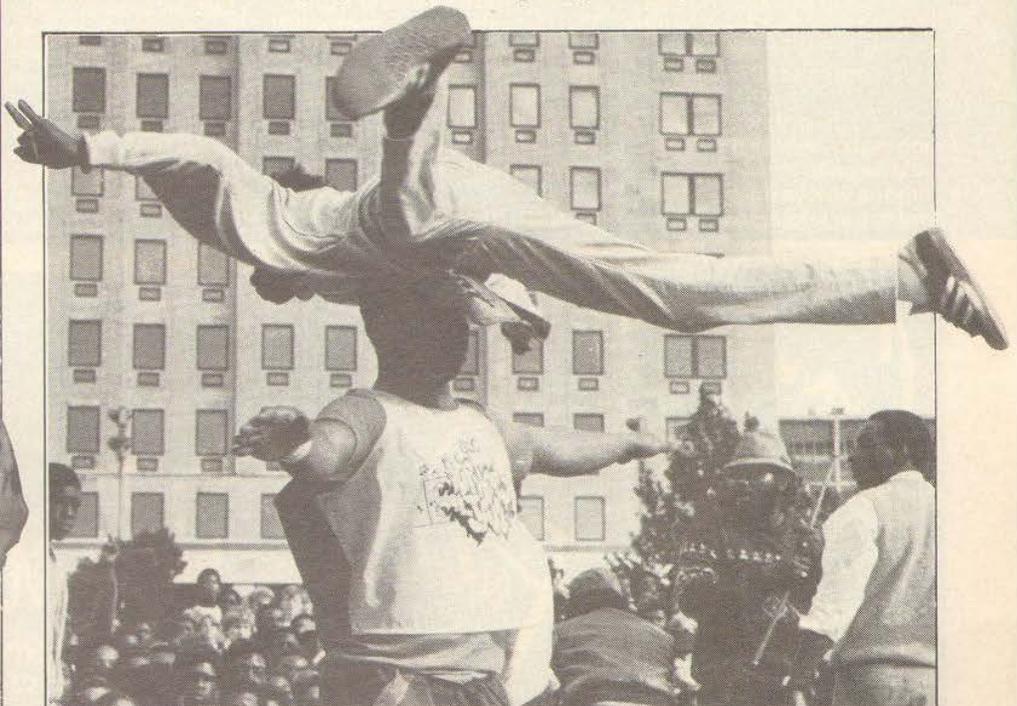
The truth seems far less sinister.

If the audience are standing on floor level – as they were at Jubilee Gardens – even those only three or four rows back from the front won't be able to see.

That leads to the inevitable pushing, stage invasions and eventually fighting.

If the GLC – or any other local council in Britain – want to make more than a token effort towards the massive phenomenon that is breakdancing, tiered seating or – better still – a proper arena, is the only suitable venue for such a large crowd.

They've got plenty of time. That 19-month-old baby is only just *thinking* of getting a crew together...!



So this is what they meant by the head breaker of General Zulu!

THE PHANTOM OF THE CHARTS

Who is the shadowy figure who's been haunting the charts with 'Ghostbusters'?

Pat Thomas tracked down one Ray Parker Jr.

Things will be going bump in the night this Christmas!

For December sees the release of the *Ghostbusters* movie – a box office smash in the States – all about a ghost capturing agency.

But 'Ghostbusters' is already a smash hit song – for Ray Parker.

Ray's the ex-leader of soul smoothies Raydio, who climbed the British charts a few years back with 'Jack And Jill' and a well known session player to some of the biggest names in soul music.

Barely in his teens he was playing with The Temptations, Gladys Knight and in the studio with the late Marvin Gaye.

You'd think that with all that hob-nobbing with the stars he'd be used to hearing famous voices on the other end of the telephone. But

when Stevie Wonder phoned to ask him to join his band Wonderlove in the early '70s Ray slammed the phone down on him.

"I just didn't believe it was him. He called again and I put the phone down on him again thinking it was a friend playing a practical joke.

"He called a third time and asked me to hang on while he played me something on the keyboards to convince me that he was Stevie Wonder.

The two went on to become great friends and Ray doesn't even mind that Stevie's grip on the number one spot with 'I Just Called To Say I Love You' kept 'Ghostbusters' from topping the charts on both sides of the pond.

"There's a room for everybody in the charts," he says.

Even ghosts. . .



Spirited performances from *Ghostbusters*: the stars of the film (above) and Ray Parker Jr. (right).

INTIMATE DETAILS

EARLY LIFE

Real name: Raymond Erskine Parker Jr.

Born: May 1, 1954 Detroit, Michigan, USA.

School report: I graduated from high school with pretty good grades, but I never did enjoy it much. I was more interested in playing music.

Childhood ambition: I wanted to be a lawyer but music just kept taking up more and more of my time. No regrets though!

Most vivid childhood memory: My first recording session which was with Marvin Gaye. I was only 14 – so you can imagine how excited I was.

HOME LIFE

Lives: Beverly Hills, California.

Eats: My favourite food is nuts, any kind of nuts. I'm not a vegetarian or anything like that. In fact I'll eat most anything. But mostly I like nuts.

Reads: I don't read too much. I just never seem to get the time. My favourite book, though, is the Bible.

TV: Without a doubt it's *Dallas*. I

can't wait for a new series so I can find out who really shot Bobby.

PRIVATE LIFE

Favourite person: My girl Mary, without a doubt.

What do you do in your spare time: What spare time!? I'm a bit of a workaholic working 10 to 15 hours a day. When I do slow down I just like to take trips in the car or go swimming.

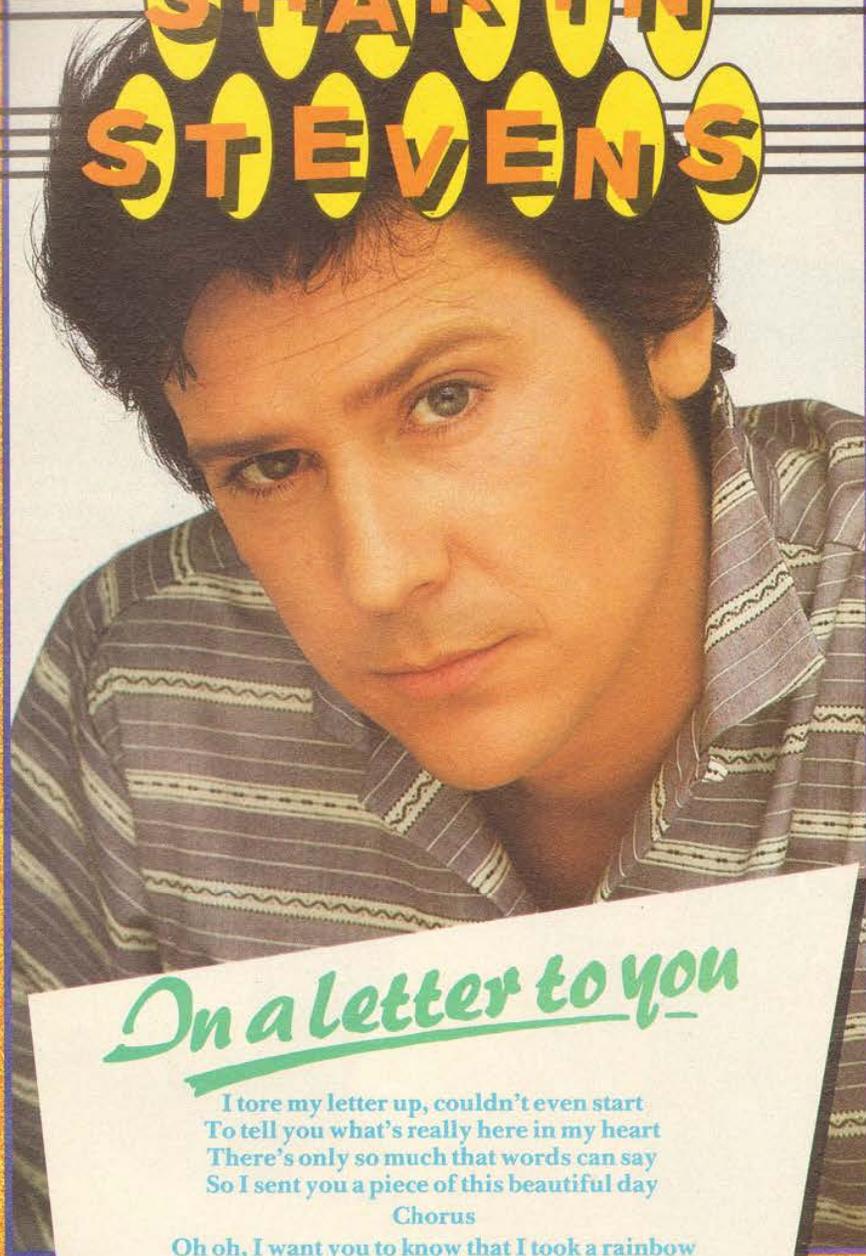
Nightlife: I know it sounds a bit old fashioned but I really prefer staying at home to being out and partying all night. In L.A. you're spoiled for choice if you do want to go out though – there's always something interesting going on.

What's the funniest thing you've ever read about yourself: I think the best one was an article in *Rolling Stone* that said I was bi-sexual. I was too busy laughing to sue them!

I wish: I wish everybody was as happy as I am – especially in their work. I think the key to success in the music business is to believe in yourself and not take anything too seriously.

Grandmaster Melle Mel & THE FURIOUS FIVE *Brand New Single!* No Don't Work For Free
 7" SH 136 | 12" SHL 136
 Taken from the album SHLP 5553 GRANDMASTER MELLE MEL AND THE FURIOUS FIVE
 SUGAR HILL RECORDS
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SHAKIN' STEVEN'S



In a letter to you

I tore my letter up, couldn't even start
To tell you what's really here in my heart
There's only so much that words can say
So I sent you a piece of this beautiful day

Chorus

Oh oh, I want you to know that I took a rainbow
And sent it off in a letter to you
Took some flowers in the spring, made a sweet clover ring
And sent it off in a letter to you
Took a song from the lark, the moon from the dark
A spark with the sparklin' dew
With a kiss and a hug and a whole lot of love
I sent it off in a letter to you

I took the mornin' sun peekin' through the trees
And the dandelion silk tangled in the breeze
I folded 'em up sealed 'em with a kiss
It's the kind of letter that you can't resist

Repeat chorus

In a day or two just you wait and see
You're gonna get a special delivery
You'll know the way I feel there can't be any doubt
When you open it up and let your love spill out

Repeat chorus

You know, I sent it off in a letter to you
Oh babe, I sent it off in a letter to you

Words and music Dennis Linde. Reproduced by kind permission
EMI Music Publishing Ltd On Epic Records

ENJOY YOURSELF
with next week's No.1 ...
BEAT IT
down to your newsagents
because we've been
WORKING DAY AND NIGHT
to get you a real
THRILLER
of a free poster of a
PRETTY YOUNG THING
called Michael Jackson

So don't sit there in a
STATE OF SHOCK
Just take all those other posters
OFF THE WALL
and if the waiting is
TORTURE
then let No.1

SHOW YOU THE WAY TO GO
because we
WANNA BE STARTIN' SOMETHIN'
- and that's not just a
CARELESS WHISPER
(You sure about this last one? - Ed.)



FREE

NEXT WEEK IN No.1

**GIANT
COLOUR
POSTER**

**MICHAEL
JACKSON**

Don't stop 'till you get enough

ATLANTIC CROSS



MISSING

For 15-year-old Martin Hansford, winning *The Thompson Twins Journey To The Stars* competition meant travelling to New York, learning the true meaning of jet lag, being forced to jump up and down in the street by photographer Mike Prior and being followed everywhere by Karen Swayne. And he still had a great time . . .

Our furthest *Journey To The Stars* winner had quite a journey in front of him. Three thousand miles to be precise. He crossed the Atlantic to New York where 15-year-old Martin Hansford joined the jet set to meet *The Thompson Twins* in the Big Apple.

He'd actually forgotten he'd entered the competition when we told him he'd won.

"I entered because I'd just been to see *The Thompson Twins* in concert at Hammersmith Odeon. I'd bought the programme, so I knew the answers to the questions.

"Then when I didn't hear anything I forgot about it."

Martin's been a regular reader of *No. 1* since it started. Even though he works part-time in a local newsagent, he has it on order every week.

The first thing he did when he heard he'd won was to get on the phone to all his mates.

"My mum was going spare – she kept telling me to ring later when it's cheaper!"

LET THE SHOW BEGIN

"Are we going on Concorde?" Martin asks eagerly, as he arrives at Heathrow Airport.

He's previously flown to Canada, so he's quite the experienced traveller. And to meet *The Thompson Twins* in New York he'd set his heart on crossing the Atlantic in style.

Sadly, the budget doesn't stretch that far. But even though we're not flying supersonic, the six hour flight passes pretty quickly.

When we arrive at New York's JFK Airport we're met by *The Thompson Twins* press officer Patsy, an enormous limousine, and a wave of heat that knocks you sideways.

It may be 8.30 in the evening, but it's 84°F, and its like being enveloped in a hot, damp towel.

As we drive into New York City we're all craning our necks to get a view of the buildings. Their sheer size has to be seen to be believed, and the skyline takes your breath away.

Then the driver tells us to close all the windows.

"There's some crazy people in New York," he mutters darkly, as Patsy gives us some dos and don'ts for dodging muggers. The main thing, it seems, is not to look like tourists.

Trying hard not to look like tourists we head for our first destination – Radio City, the world's largest theatre. *The Thompson Twins* are playing two shows there tonight, and the first is already under way.

Inside the plush building there's around 6,000 people, but we've got no problem getting a good view. Our seats are three rows from the front of the stage, and when Tom Bailey comes

forward we're almost nose to nose with him.

The audience – mainly white, and a mix of both sexes in their late teens/early twenties – are clearly enjoying every second. For *The Thompson Twins* know how to put on a good show.

By the end everyone's on their feet for a rousing version of 'Doctor Doctor', while Tom, Joe and Alannah charge around the stage so energetically we wonder how they're possibly going to manage a second show later that night.

"It was great!" That's Martin's verdict.

"It was pretty much the same show I saw them do in March, but we had such a brilliant view I really enjoyed it."

MEET THE TWINS

Clutching our passes we



Martin prepares to Have A Nice Day . . .

negotiate our way backstage. By now it's 10.40pm New York time, but 3.40am by our body clocks – no wonder we feel tired!

Led upstairs by Alex, the band's assistant manager, we enter an area full of people. There doesn't appear to be a *Thompson Twin* in sight, but then we catch a glimpse of Alannah, surrounded by TV crews, photographers and reporters.

Deciding that it's probably not the best time to go over and say hello we settle down on the couch. Then Martin's jaw drops open as Joe Leeway emerges from the scrum, walks over and introduces himself.

He's still in his stage gear, and seems quiet after the show.

Then that distinctive hat pops into view as Alannah Currie finally extricates herself from the crowd and collapses on the couch.

"God I'm tired," she groans.

"Hi, Martin – I've forgotten what questions you had to answer to win. I hope there weren't any about my age!"

Assuring her there weren't, Martin soon overcomes his initial shyness and is chatting away happily when Tom comes over.

"Hello, you got here alright then? Where are you from? Camberley? That's where our manager comes from – he used to run a folk club there."

Tom's also in his stage gear, a by now slightly crumpled black

silk suit. He's hiding his eyes beneath the dark glasses he keeps on the whole time we're with the band.

Alannah confides later that this is because he's got "bags the size of suitcases under his eyes!"

Alannah buzzes off to get some champagne to celebrate the occasion. And someone is despatched to get Martin a tour programme, some sweatshirts and a couple of posters to take as souvenirs.

It's pretty obvious that the band are exhausted. They've been touring practically all year, spending much of their time in America – the country where they first found success.

'In The Name Of Love' and 'Lisa' were both US dancefloor hits before *The Thompson Twins* hit the British charts. Now they've been to the States about eight times, and 'You Take Me Up' has just been released there.

"I don't know if it'll do as well as our other singles," says Alannah.

"It's not as dance-orientated, more of a gospel sound. And they've already got their own gospel choirs and bands."

Even if it doesn't go top ten, the *Thompson Twins* are still big news in America. They take around 40 people on tour, and life at the moment is one long round of coaches, planes, hotels, dressing rooms and concert halls.

"It's funny, but when you're



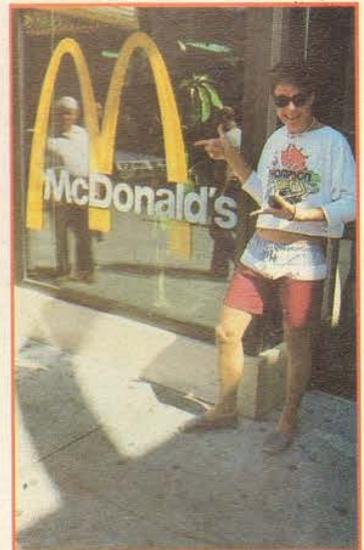
The team: L-r; Alannah, Joe, Thelma (make-up artist), Tom, Martin, Alex (assistant manager) and Jerry (minder).



Cheers! The band and Martin offer photographer Mike Prior a choice of lurid coloured cocktails. Maybe this is what brought on his attack of nausea



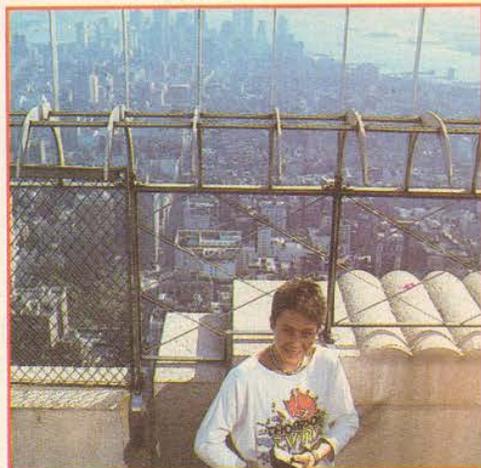
"You're nicked, my son . . ."



At last, a MacDonald's! Martin gleefully heads for some proper food.



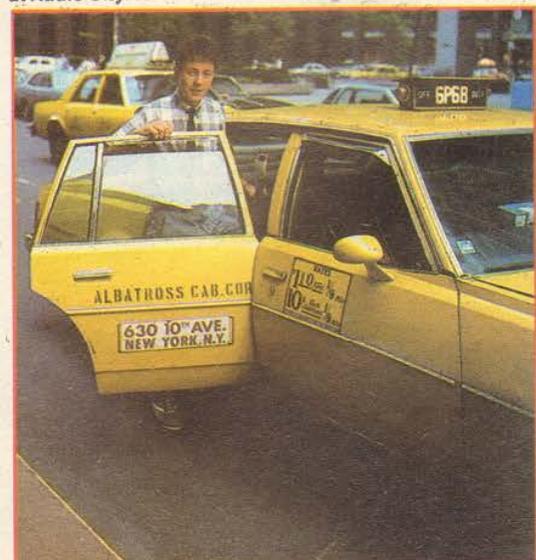
King Kong lives, but where's Fay Wray?



On top of the Empire State Building



"Did you come by Concorde?" asks Tom as he and press officer Patsy settle down for a chat backstage at Radio City.



Taxi! Martin heads for a night on the town

out of Britain (which the Twins have been for most of the year), people think you're not doing anything," muses Alannah. "But we've been touring non-stop."

But they did take some time off earlier in the year to go to Ireland to write songs for their new album, and plan to have a single out by Christmas, when they'll do a few British dates.

"At the moment we're doing the same set every night," says Alannah.

"We have to because it gets too complicated otherwise.

"Sometimes it's really hard to get into it, though, especially when you're doing two shows in one night."

Talking of two shows, it's time for the band to get ready for their 1.00 am spot. A few more photos and they're off, leaving us to make our weary way back to the hotel, the highly posh New York Hilton, in the heart of the city.

Martin's tired but happy, and well pleased with his signed posters.

"The band are all really nice," he says. "It's hard to imagine what people are like from just seeing them on telly and on stage. But they were really friendly."

PHOTO CALL

Next day we're up bright and early to meet the band at their hotel (where, incidentally, Duran's Roger Taylor and Bronski Beat are also staying).

Mike Prior's not feeling too good though. He's been up half the night suffering from food poisoning. Still, he bravely soldiers on.

We all pile into the limousine that's going to take us round New York.

First stop is the Rockerfeller Centre, an imposing building with a restaurant outside.

While Martin samples a Singapore Sling cocktail on Alannah's recommendations, the band tell him about how they got on at a recent gig in Cleveland.

"It was an open air show and absolute chaos," says Alannah. "Really badly organised and full of bikers shouting 'rack'n'rawl'. I felt like saying, 'Well, actually, we're not a rock'n'roll band'.

"And we had to sign autographs on this flimsy table with people collapsing all over it.



Martin tells Alannah one of his favourite jokes

Things like that can get very scary."

Because that kind of situation can easily get out of hand, the Twins have recently enlisted the services of Jerry, who now acts as their minder.

He's not the expected 21 stone of muscle, but his discreet tracksuited presence is reassuring when the crowds of people round The Twins becomes too heavy.

Until recently he was somebody's personal bodyguard — a job so important that he's not even allowed to reveal the identity of his charge.

"I don't like the idea of security men being around, but you do need someone to deal with things," explains Alannah.

Then it's back in the limo to the East River for some photos. Mike's looking distinctly queasy,

but snaps away regardless.

After a few minutes, however, he flings his camera to the ground and dives for a bush, clutching his hand to his mouth.

"Are you gonna chuck?" says Alannah sympathetically.

"Chuck what?" a puzzled Martin asks, thinking this is some new photographic term.

"Someone take a photo! Who's got a camera?"

Alannah's sympathy is shortlived as she laughingly tries to find someone to record the event for posterity.

Mike manages to shoot some more pictures then it's back into town to do some shopping.

Tom's after a video camera, Alannah wants some new clothes for TV and photo sessions, and Martin's promised his sister he'll get some baseball shirts.

Alannah eventually spends so much that the shop refuses to accept any more credit, but she comes away with a gorgeous orange silk shirt, a ruched black skirt, a jacket that does up about ten different ways, and her prize possession, a new hat which converts into 101 strange shapes.

That evening she's planned to have a night out, not only to show off her new gear but also because some old friends are in town. They're her next door neighbours from the days when she lived in a Clapham squat.

Joe is under orders to find out what's happening on the club scene, while we go for something to eat and to see a movie.

Purple Rain is showing in Times Square, so we go in to catch Prince in action.

The atmosphere in the cinema is incredible — the audience treat the film as a live concert; booing, screaming, cheering and applauding all the way through.

As we come out Alannah says: "It's much better seeing a film here. In Britain the audiences don't react at all."

Back at the hotel there's no sign of Joe, and Tom has decided on a quiet night in the hotel bar.

Alannah's still game for a bit of clubbing though, so we all jump in the limo, with Jerry coming along to protect us from New York's 'crazy people'.

We've seen no trouble at all so far, and Alannah's a definite fan of the city.

"I came here for two weeks before I joined the band," she remembers, "and had a *wild* time!"

There's certainly no shortage of clubs to go to. The first one is called Thriller, and when we arrive we're given the VIP treatment by the dodgy looking manager and his dubious assistants.

As we're led to his tiny office he orders free drinks all round then launches into an all-out effort to get Alannah to hold a Thompson Twins party there.

After about ten minutes everyone's getting a bit embarrassed by his insistence, and start edging towards the door. The man must've trained as a double glazing salesman!



Pa-arty! The food and drink flowed, but the sandwich laid Mike Prior out



We're finally able to make our excuses and leave just as a bottle of champagne arrives.

"What a creep! Let's get out of here," exclaims Alannah.

Next stop is more successful – it's one of New York's most famous clubs, Danceteria. It's like four clubs in one building, and we head for the top level – a rooftop bar and sound system.

There Alannah is obviously recognised by most, but being cool New Yorkers they keep their distance. All except one guy who moves in on her. He names some obscure early B-side and tells her that's his favourite Thompson Twins track. Then he accuses the band of selling out.

Alannah fixes him with an icy stare.

"I sold out when I played my first gig," she informs him. "And I never liked that track!"

Looks like Jerry won't be needed after all – she seems

more than capable of taking care of herself.

After a few hours of drinking and dancing it's time to move on again, this time to The Loft, in the downtown part of NYC.

"This is a baaaad area," warns the driver.

"I don't know why she wants to go to these places," groans Jerry.

In the event there's no problems. The mainly black crowd aren't there for trouble, but for some serious dancing, and everyone joins in enthusiastically.

Around 3.30 in the morning it's time to head home. Alannah's got to be up at 10 to fly to Indiana, so we pile back in the limo.

She's full of praise for Martin. "He's been great, really good. He wasn't star-struck at all."

Maybe . . . although after a farewell kiss and cuddle from Alannah, Martin looks a bit

struck by something.

Probably tiredness . . .

"You must come backstage and sat hello when we play in London at Christmas," is Alannah's parting shot. "And you'll have to come to our next party . . ."

With these words ringing in his ears, Martin heads for bed.

They next day is our last, so we make the most of it by doing a bit of sightseeing. First we wander round Central Park, then go down 5th Avenue past the scores of kids break dancing in the street. Finally it's up the Empire State Building to take in the incredible view, then back to the hotel for some sleep before the following day's flight home.

Martin's more than a bit tired. Getting up at a 5.30am to work in the paper shop was never this exhausting. But it's all been worth it.

"The band were great – not

really how I imagined they'd be, because you don't think about groups being human. They were really nice though," he says.

"It's all been much better than I thought it would be. The Thompson Twins were so sociable they really put you at ease straight away.

"Alannah must be my favourite because we saw her the most, but Joe and Tom were both very easy to talk to.

"Tom's pretty quiet – he looks like he's always thinking about something, but he was very friendly."

During the flight back Martin grabs some sleep.

It's 8.30am British time and our body clocks are still in a state of confusion. British Telecom have no such time problems though, so for Martin's mum's sake, let's hope he can contain his phone calls to his mates 'til the cheap rate.

Somehow I doubt it . . .

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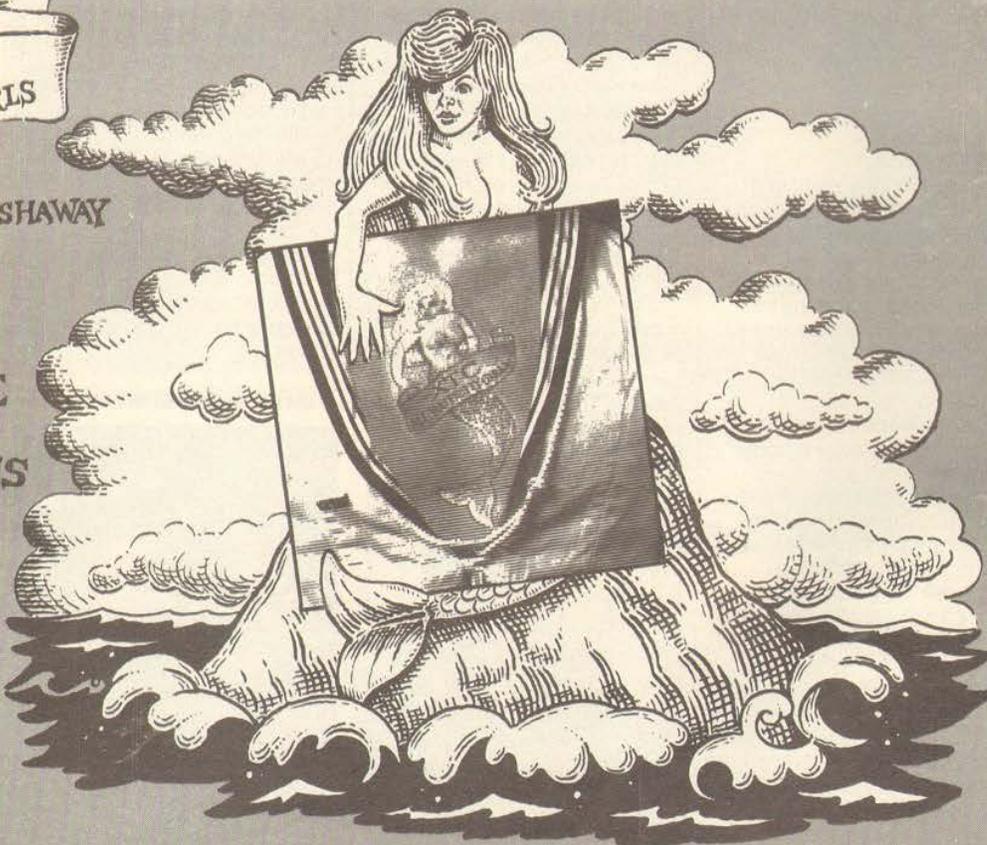
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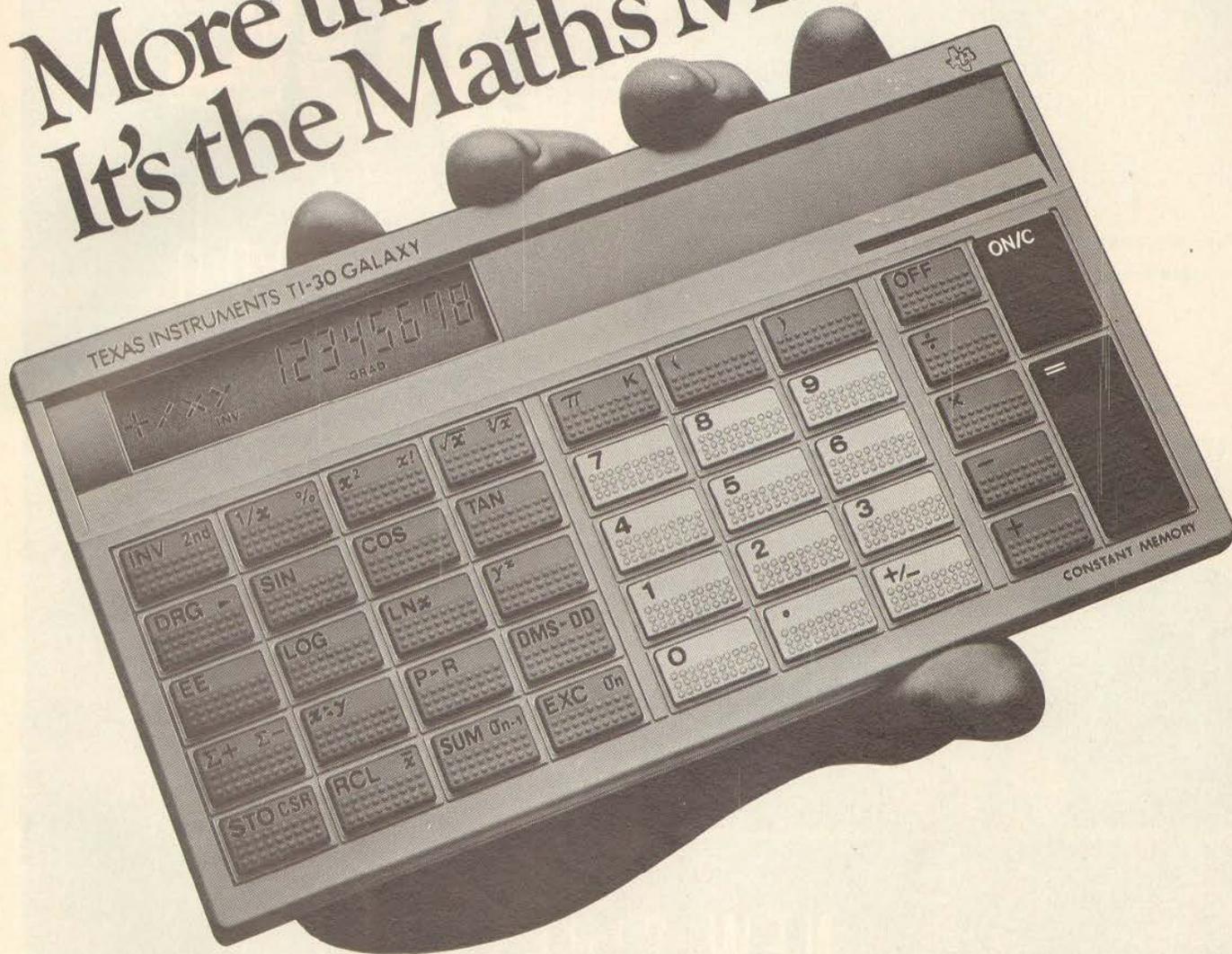
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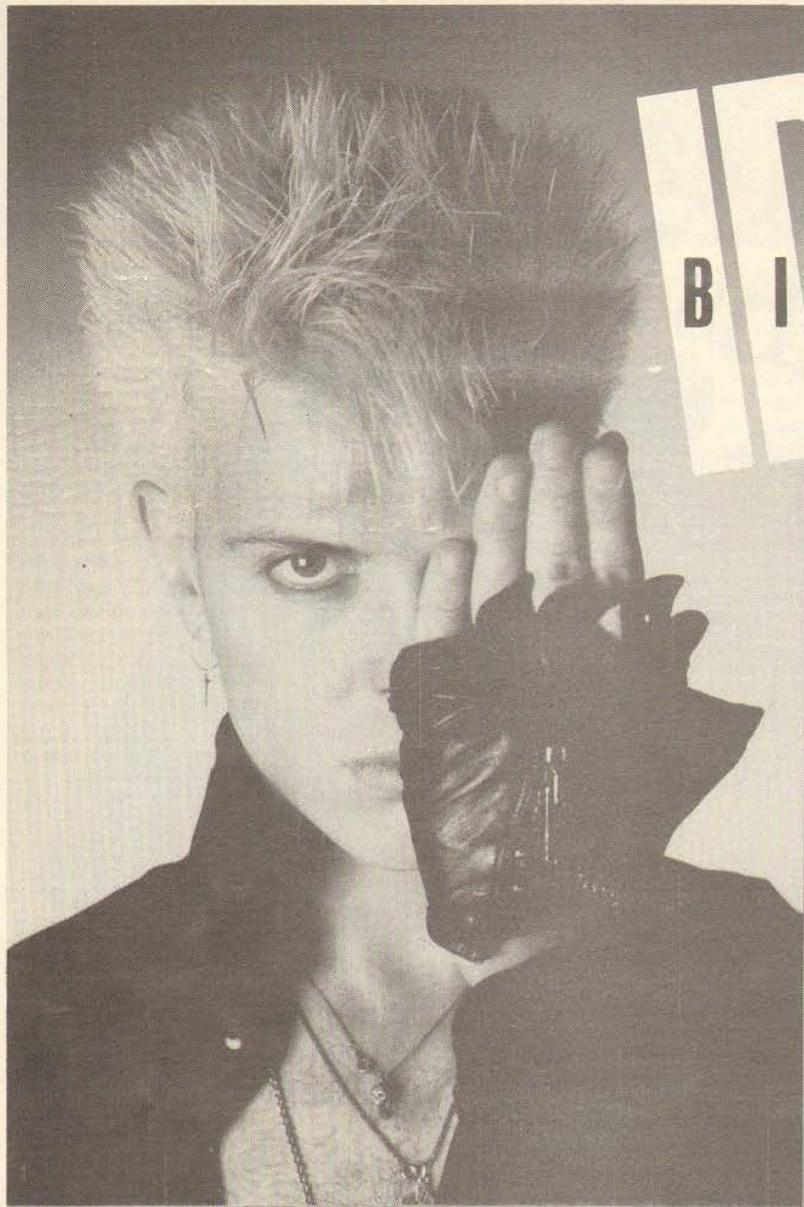
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SISTER SLEDGE

CHORUS:
WE'RE LOST IN MUSIC
CAUGHT IN A TRAP
NO TURNING BACK
WE'RE LOST IN MUSIC

HAVE YOU EVER SEEN
SOME PEOPLE WHO'S EVERYTHING
FIRST TO GO IS THEIR MIND
RESPONSIBILITY
TO ME IS A TRAGEDY
I'LL GET A JOB SOME OTHER TIME

I WANT TO JOIN THE BAND
AND PLAY IN FRONT OF CRAZY FANS
YES I CALL THAT TEMPTATION
GIVE ME HUMANITY
THAT'S ALL I EVER NEED
THE MUSIC IS MY SALVATION

CHORUS:
WE'RE LOST IN MUSIC
FEEL SO ALIVE



I QUIT MY NINE TO FIVE
WE'RE LOST IN MUSIC

IN THE SPOTLIGHT
THE BAND PLAYS SO VERY TIGHT
EACH AND EVERY NIGHT
IT'S NO VANITY
TO ME IT'S MY SANITY
I COULD NEVER SURVIVE

SOME PEOPLE ASK OF ME
WHAT ARE YOU GONNA BE
WHY DON'TCHA GO GET A JOB
ALL THAT I CAN SAY
I WON'T GIVE UP MY MUSIC
NOT ME, NOT NOW, NO WAY, NO HOW

REPEAT CHORUS TO FADE

Words and music Nile Rodgers and Bernard
Edwards
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Bros music Ltd
On Atlantic Records

LOST IN MUSIC

PRINCE

Purple Rain



I NEVER MEANT 2 CAUSE U ANY SORROW
I NEVER MEANT 2 CAUSE U ANY PAIN
I ONLY WANTED ONE TIME SEE U LAUGHING
ONLY WANTED 2 SEE U LAUGHING IN THE PURPLE RAIN
PURPLE RAIN PURPLE RAIN

CHORUS:

PURPLE RAIN PURPLE RAIN
PURPLE RAIN PURPLE RAIN
ONLY WANTED 2 SEE U BABY
IN THE PURPLE RAIN

I NEVER WANTED 2 BE YOUR WEEKEND LOVER
I ONLY WANTED 2 BE SOME KIND OF FRIEND
HEY BABY I COULD NEVER STEAL U FROM ANOTHER
IT'S SUCH A SHAME OUR FRIENDSHIP HAD TO END
PURPLE RAIN PURPLE RAIN

REPEAT CHORUS

HONEY I KNOW I KNOW I KNOW TIMES R CHANGIN'
IT'S TIME WE ALL REACH OUT 4 SOMETHIN' NEW
THAT MEANS U2
U SAY U WANT A LEADER
BUT YOU CAN'T SEEM 2 MAKE UP YOUR MIND
I THINK U BETTER CLOSE AND LET ME GUIDE U
2 THE PURPLE RAIN
PURPLE RAIN PURPLE RAIN

PURPLE RAIN PURPLE RAIN
WHEW! IF YOU KNOW WHAT I'M SINGIN' ABOUT
HELP ME AND COME ON RAISE YOUR HAND

REPEAT CHORUS TO FADE

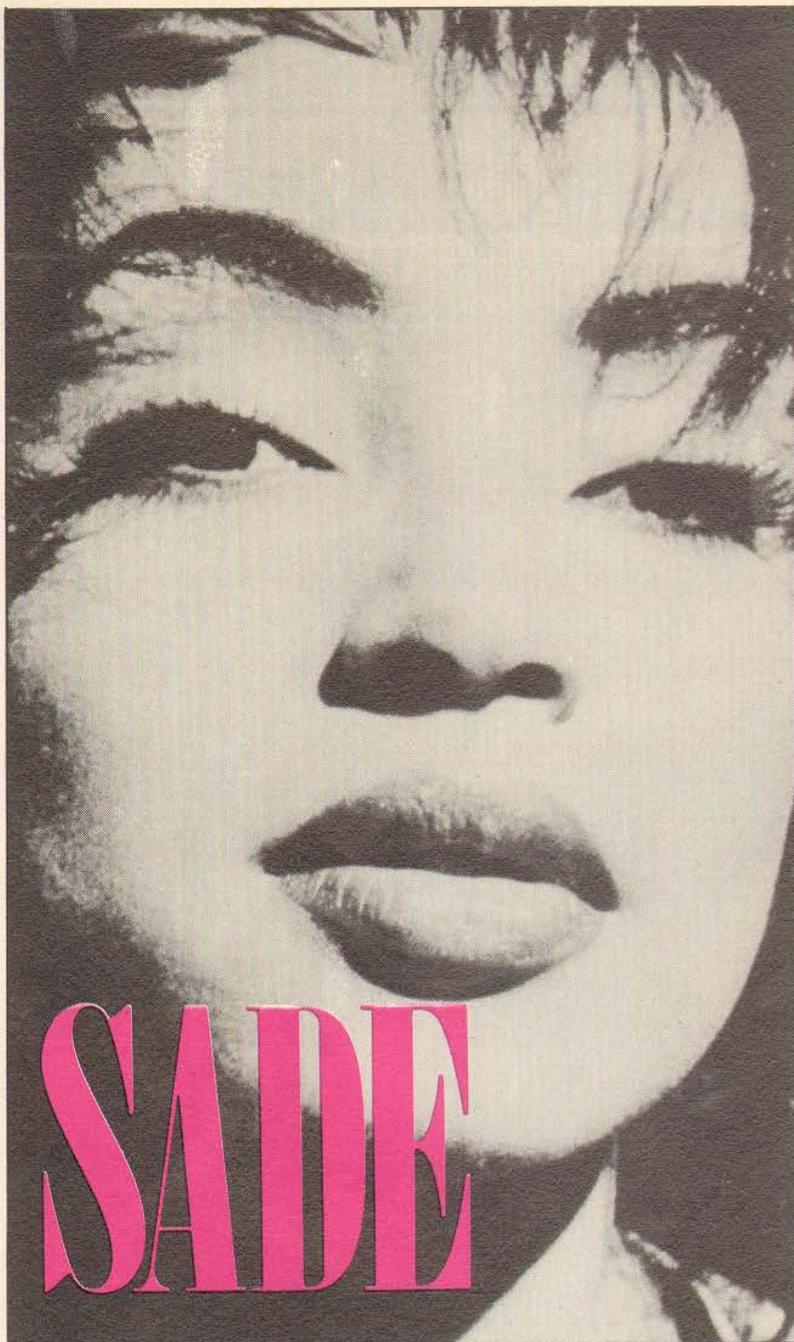
Words and music Prince. Reproduced by kind permission
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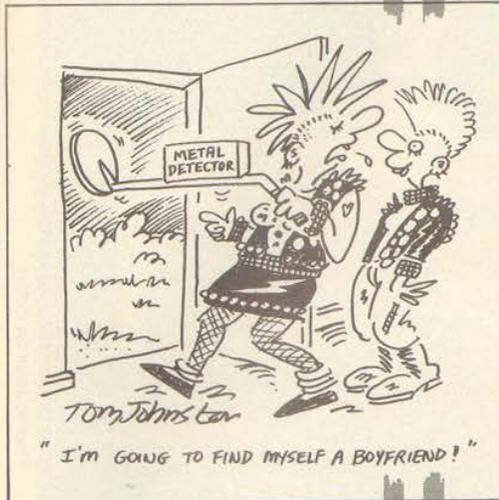
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OCT	23 TUE	NEWCASTLE	CITY HALL	NOV	1 THUR	OXFORD	APOLLO
	24 WED	EDINBURGH	PLAY HOUSE		2 FRI	BIRMINGHAM	ODEON
	26 FRI	BELFAST	WHITLA HALL		4 SUN	MANCHESTER	APOLLO
	27 SAT	DUBLIN	THE STADIUM		5 MON	NOTTINGHAM	ROYAL CENTRE
	29 MON	BRISTOL	COLSTON HALL		6 TUE	SHEFFIELD	CITY HALL
	30 TUE	BRIGHTON	DOMES		8 & 9	HAMMERSMITH	ODEON

The Top Drawer

T O M J O H N S T O N



"I see cartoonists as writers that don't waffle."

Tom Johnston sure knows where to hit you where it hurts – in fact he's been aiming his little pointed darts at pop stars and pop fans for the past five years. So perhaps when I asked him the difference between a writer and a cartoonist, I should have been prepared to duck.

Anyway, I walked right into that one – but we're still going to let Tom walk into our pages.

Perhaps you recognise his work. He's been in the *London Evening Standard*, *Private Eye*, *Radio Times*, *Sunday*, the *Sun's Bizarre Bunch* . . . and now he's in *No. 1*.

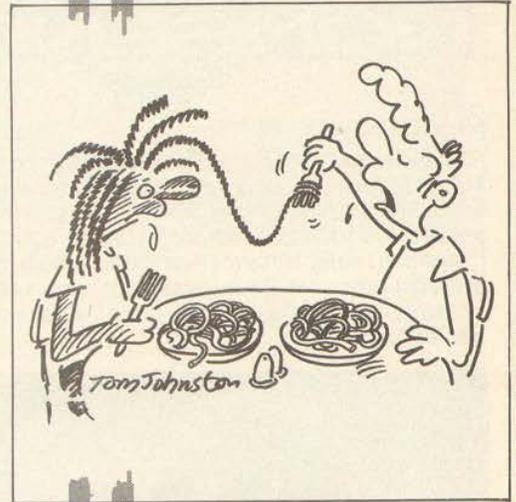
Starting next week, we'll be carrying one of Tom's crafty comments every week. Just be prepared to duck.

. . . Which reminds me. Tom wants us to tell you all about his upcoming humour magazine *Duck Soup*, which he says will "make cartoons more respectable". Fat chance of that, Tom!

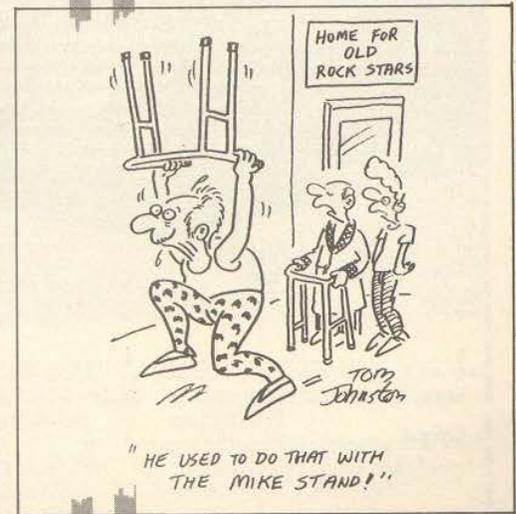
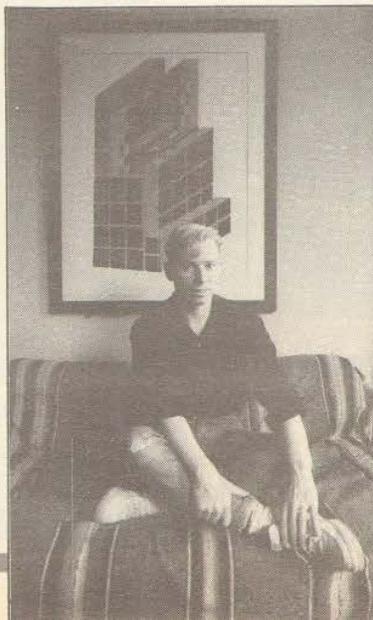
Oh, and here's some ammo for any pop stars who Tom Johnston upsets in our pages. Tom used to be a founding member of *The The*. Yep, he's a failed musician.

But an honest one . . . "We were terrible," he confesses. "Matt Johnson was the one with all the talent. That's why he's still a musician and I'm a cartoonist!"

Phil McNeill



Tom Johnston



STUFF AND NONSENSE

MEN WITHOUT HATS!

It's been almost a year since Roman Holliday charted with 'Motor Mania' But only now have they released a new single - 'Fire Me Up', which Steve Lambert hopes "won't come as too much of a rude shock to everyone as it's not another swing record!"

And don't be fooled by the new slick image and the disappearance of the doughboy hat. Steve insists: "We're still a scruffy bunch of rock 'n' rollers really. We're just finally going the way we always said we wanted to go."



No.1 Readers' Chart

Voice your choice in the No. 1 Readers' Chart and speed your votes to us. Just list your current five favourites on the coupon or use a postcard. Send them to: Readers' Chart, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

And remember, there's a £5 record token for the chart pulled Out Of The Hat on page 58

ISSUE 67

My favourite records right now are

1 3
2 4
3 5

Name:

Address:

Age:

INTIMATE DETAILS

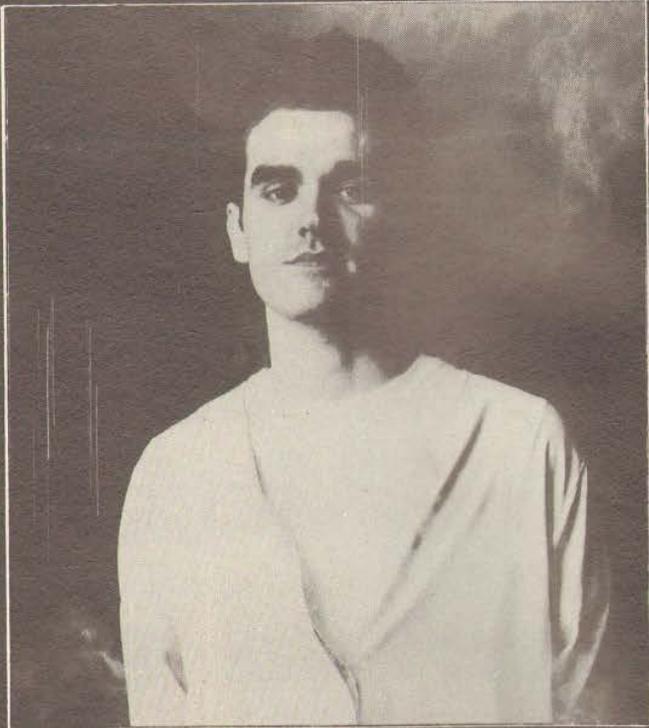


Photo: John Stoddart

MORRISSEY (THE SMITHS)

EARLY LIFE

I don't really have one - it's just a desert really. I try not to think about it.

Nickname: I've never really had one, but I'm sure I've got lots now.

Born: Manchester, 25/5/59.

School report: Was never ever good.

First musical experience: Sandie Shaw on television.

black cat who's five and who doesn't have a name.

SOCIAL LIFE

I've never had one and I don't have one now. Things haven't changed that much. **Favourite films:** *A Taste Of Honey*, *The Man Who Came To Dinner*, *Long Day's Journey Into Night*, *Hobson's Choice*, the list is endless really.

Best gig seen: That's very difficult ... I can't really single one out.

Nights out: I never leave the house.

Nights in: Television, conversation with friends - just very traditional things.

Worst thing about being famous: Being recognised by undesirable people who don't actually like me.

HOME LIFE

Bedraggled. Strong ... but bedraggled. **Lives:** Manchester.

Eats: I never go out to eat. I have an embarrassingly restricted diet - it's literally yoghurts and apples, nothing else.

What's your bedroom like? Very neat ... quite bare and very neat. It's quite big and I have some framed pictures

TV: *Coronation Street*.

Favourite music video: I hate videos.

PRIVATE LIFE

Lusts: Recognition is an absolute lust. Beyond that, nothing really.

Fears: To return to the former unworthy position that I was in. I don't ever want to turn back the clock or go back to the past.

Worst habit: Avoiding people. I avoid people that I actually like. I suppose that's a phobia, but it's also a habit.

Worst part of your body: I'm too thin.

I wish: The most traditional things really - to be content and happy. On a serious level, to be rid of all nuclear weapons.

LOVE LIFE

I don't have one, but I'm open to ideas.

Favourite people: Cultured people I think.

Least favourite people: Telley Billermen.

Pets: I have one cat which is 23 human years old which I've had for quite a long time, his name is Clibby. I've another

● ATTATROY!

'Love Is' was one of last year's great ignored singles, but Troy Tate took it all in his stride. But then, he's used to weathering disappointments.

After quitting The Teardrop Explodes, the young guitarist hooked up with Fashion until their dissolution, but now he's back with a remake of his

single 'Thomas' (on Sire) and a debut album 'Ticket To The Dark'.

Tate describes 'Thomas' as being "about you and me and the uniformity of ideas people suffer on the dole queues. It represents a spirit of Great Britain that's disappeared."

And if it isn't a hit?

"I'll keep on remaking it until it is!"



● A KISS IN TIME

At first listen it's tempting to label Glasgow band The Kissing Bandits as a psychedelic group, but lead vocalist Ronnie insists their roots are firmly steeped in rock 'n' roll.

"We all like listening to mid-'60s Doors and Stones music, and American cult '60s records, but none of that can be classed as psychedelic."

Their new single 'In Another Time' is out now on WEA and *Stuff* asked Ronnie which time he'd like to revisit, given the chance.

"I'd quite fancy being a caveman for a day," he laughed. Not so much psychedelic as prehistoric . . .

● LEMMY GOES-A-GHOSTBUSTING!

Back in the charts with their cheerfully titled 'Killed By Death' single *Stuff* wondered if Motorhead have any hopes for a life hereafter?

Lemmy recounts a hair-raising ghost story that made him believe in an ongoing existence for unhappy souls - if nothing else!

"It happened a long time ago, before I'd even joined Hawkwind. I was in a little band who decided to go out into the country to 'get our thing together man' as you did in those days.

"We rented a cottage and got snowed in. We were 28 miles from the nearest town and there was a blizzard howling outside - perfect ghost conditions.

"Our manager slept in what had been an old nursery and at 4.00 in the morning all this unearthly screaming came from his room.

"He was laying on an old cot and he couldn't move. He said he could feel these ice-cold arms and legs holding him down.

"Finally we all got downstairs and sat holding hands in the parlour with the fire stoked up and all the lights on.

"Then the front door opened and closed and we heard footsteps going into a room opposite. As that door closed, this chick started crying upstairs - but of course there was no one there!

"She cried all night, and in the



Morbid Motorhead - killed by electrocution!

morning we found a local boozier to enquire about the local folklore. Apparently a father and daughter used to live in the cottage and he'd locked her away in that nursery for 30 years because she'd tried to run away with a boy from the valley.

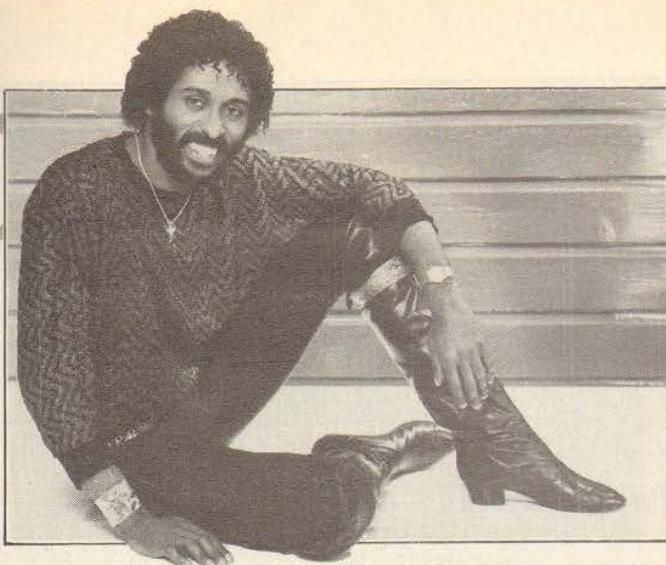
"So that was her trapped in there crying for her lost love and him stamping up and down outside.

"It was all a bit like that film *Poltergeist* - I wouldn't have stayed two minutes in that house once everything started moving

around, but people are always so fascinated by ghosts in films, aren't they?

"Some idiot always goes down into the cellar with a candle to investigate, don't they?

"And the candle always goes out. . ."



● THE BLACK FORREST

Not only can we expect another medley from *Band Of Gold* to follow the success of 'Love Songs Are Back Again', but there's even talk of an LP!

The man responsible is none other than Forrest (remember 'Rock The Boat?') who rang *Stuff* from his home in Holland to break the news.

"I've also got my own single out now, called 'She's So Divine' and I'm recording another one 'I Can Dance All Night' before starting on my own album."

And he's even talking about an October tour. "My life is a holiday," he quips. "Writing, recording, exercising... I'm having a great time."

You've had The Kane Gang - now get ready for another piece of Kitchenware - The Linkmen.

They're not from Newcastle - home of the independent label that's made such a mark in the charts - but from Derby.

"We sent them a tape of us rehearsing," explain The Men. "It was just a racket really. But they thought it was dead good."

Nick Nimble, drummer Giz and Ollie and Will Hoon describe their sound as Heavy Metal. "Although we've got a completely different idea of HM than anyone else."

So different, in fact, that they sound distinctly like an energetic brand of rockabilly or white blues...

MIKE NOLAN

BUCKS FIZZ



This week Amanda Smith gets a chance to have five burning questions defused by Mike Nolan.

Amanda: What's the most embarrassing thing that's ever happened to you?

Mike: Once in Edinburgh I walked offstage thinking it was time to get changed, but the running order of the songs had been changed and we were only halfway through the set! The other members of the band are always trying to pull stunts on me.

Have your got five questions for a star? Try and make them as original as possible and send them to Person-2-Person, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

Amanda: What's the funniest thing you've read about yourself?

Mike: After the Eurovision Song Contest it was reported that I was nervously puffing at a cigarette after the show - and I don't smoke!

Amanda: What do you think you'll be like when you're 80?

Mike: I don't think I'll be fat or bald because that doesn't run in my family. My hair'll probably be very white but I reckon I'll be healthy.

Amanda: If you were alone on a desert island and could only have one thing, what would you choose?

Mike: Cheryl! I like people who can make me laugh and Cheryl's a fun person. She can also cook really well and is much better at DIY than I could ever be.

Amanda: If you weren't in Bucks Fizz, which group would you like to be in?

Mike: Culture Club, because they're different and unique.



● THE CRISP CONNECTION

COLOGNE-BORN GINA X RELEASED ONE OF THE CULT RECORDS OF THE NEW ROMANTIC MOVEMENT: 'NO GDM' WAS A COOL SLAB OF TEUTONIC DISCO BASED AROUND A PHRASE FROM HOMOSEXUAL CAMPAIGNER QUENTIN CRISP'S LIFE-STORY 'THE NAKED CIVIL SERVANT'. REFERRING TO HIS FAILURE TO FIND HIS PERFECT MYTHICAL PARTNER, CRISP (PICTURED RIGHT) SAID "THERE IS NO 'GREAT DARK MAN,'" GINA'S NEW SINGLE, LENNON AND McCARTNEY'S 'DRIVE MY CAR' IS BACKED BY A DRIFTING SYNTH OPUS CALLED 'WAITING' - "BECAUSE ALL YOUR LIFE YOU WAIT FOR SOMETHING OR SOMEONE AND YOU WASTE SO MUCH ENERGY YOU COULD USE TO ACTUALLY DO THINGS!" IF THE EXCELLENT 'WAITING' IS AN ACCURATE POINTER, HER NEW LP 'YINGLISH' SHOULD MAKE THINGS HAPPEN VERY QUICKLY.



Fraser Gray

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THE VOICE OF THE STARS

Chances are you've never heard of David Lasley — but you've heard him.

David's the high voice on Sister Sledge's 'We Are Family', the guy who arranged Odyssey's 'Native New Yorker', one of America's top session singers.

And now David's own single 'Where Does That Boy Hang Out' is taking British and American dance floors by storm.

Paul Simper talks to the boy about the guys and gals he's hung out with.

LUTHER VANDROSS

"Luther is the very finest creative person I've ever worked with. As a singer/songwriter/arranger/producer he's complete. He has such a handle on all kinds of music.

"Luther and I both have very high voices, which I guess a lot of people find unusual. That's because we both grew up on girl groups. In the summer of '63 it was all people like Dionne Warwick (who Vandross

has produced and sung with) and The Ronettes.

"Luther's gift is he can add something to a David Bowie song (he wrote and arranged most of Bowie's 'Young Americans' LP) and not be obtrusive."

PATTI AUSTIN

"She's another great session singer — another great singer. Patti's like a chameleon. She can be whiter than Barbra Streisand or as black and soulful as any Rod ('Thriller') Temperton song."

CHIC

"I really enjoyed doing all those Chic records and 'Native New Yorker'. The disco period in '77, '78 was great because you got to sing so much. Now too many records have a lot of electrical gimmicks.

"But that was also a very hard time. I was singing 15-18 hours a day. It's very difficult when you're doing that to come home and keep the music out of your ears."

HELEN TERRY

"I got to sing with Helen when I was in Detroit recently — the place where I started singing in clubs and dives when I was 16.

"She was fabulous. She has a very healthy outlook. You know, she was very light, like she was really having fun."

IRENE CARA

"Talking of people starting young I remember Irene Cara from a long time ago,

long before *Flashdance* and *Fame*. I once did a show with her on Broadway when she was about 12.

"I really started singing when I was still at school. I went to this little country school in North Michigan — it was just one room — and we used to sing and dance the whole time. No books!

"That was what made me decide to go to Detroit and start singing for my living."

ROBERTA FLACK

"I've been very lucky in who I've worked with. Very few people have been difficult.

"I'd heard a lot of stories about Roberta being awkward but she wasn't at all. She was a true technician — and so nice. One thing you find out is that you have to ignore all that gossip crap.

"The Ramones drove me a bit crazy when I worked with them. But even that was good experience."

DAVID LASLEY

"I've enjoyed being a solo singer so far, but it can be frustrating. I really like EMI (his record company) and I appreciate that for them it's a business, but you honestly don't get much artistic freedom. They tend to pick the tunes.

"Take Prince. For every 'Purple Rain' or 'When Doves Cry' there's probably five greater — more esoteric — tracks he can't put out. I always try to slip those on B-sides and I think he does too.

"But, as I say, that's business."

WHERE DOES THAT BOY HANG OUT

HE'S ON THE CORNER WAITING (WAITING)
WAITING FOR THE RIGHT LOVER TO WALK ON BY
HE'S ON THE LOOK OUT, HE'S SURE
HE IS THE ONE THAT THEY TAKE THEIR LOVIN' FROM
WHEN HE LOOKS DOWN DEEP INTO THEIR EYES
THEIR KNEES START TO SHAKIN'
AND MUCH TO THEIR SURPRISE
HE'S GONE, HE'S DONE IT AGAIN

CHORUS

WHERE DOES THAT BOY HANG OUT (HANG OUT, HANG OUT)
WHERE DOES THAT BOY HANG OUT (HANG OUT, HANG OUT)
WHERE DOES THAT BOY HANG OUT (HANG OUT, HANG OUT)
WHERE DOES THAT BOY HANG OUT (HANG OUT, HANG OUT)
WHERE DOES THAT BOY HANG OUT (WHERE DOES THAT BOY HANG OUT)

THEY TRY TO RUN AWAY (RUN RUN RUN AWAY) PRAYIN'
LOOKIN' FOR A PLACE WHERE HE WON'T BE
HE'S ON THE MAKE (HE'S ON THE MAKE)
AND THEY'RE TEMPTED
CUZ HE IS THE ONE THAT THEY WANT
TO TAKE THEIR LOVIN' FROM
WHEN HE LOOKS DOWN DEEP INTO THEIR EYES
THEIR HEARTS START TO BEATIN' BUT
MUCH TO THEIR SURPRISE
HE'S GONE, HE'S DONE IT AGAIN

REPEAT CHORUS

WHY DOES HE DO IT, WHY MUST HE DO IT
DON'T HE KNOW HE'S A MAN JUST THE SAME
WHY MUST HE SHOW IT, WHY DON'T HE KNOW IT
THAT HIS WORDS WILL ALWAYS SHOW HIM THE WAY
(THE WAY)

(THE BOY HANGS OUT, THE BOY HANGS OUT)
(YEAH THE BOY HANGS OUT)
(I SAID THE BOY CAN'T HELP IT)

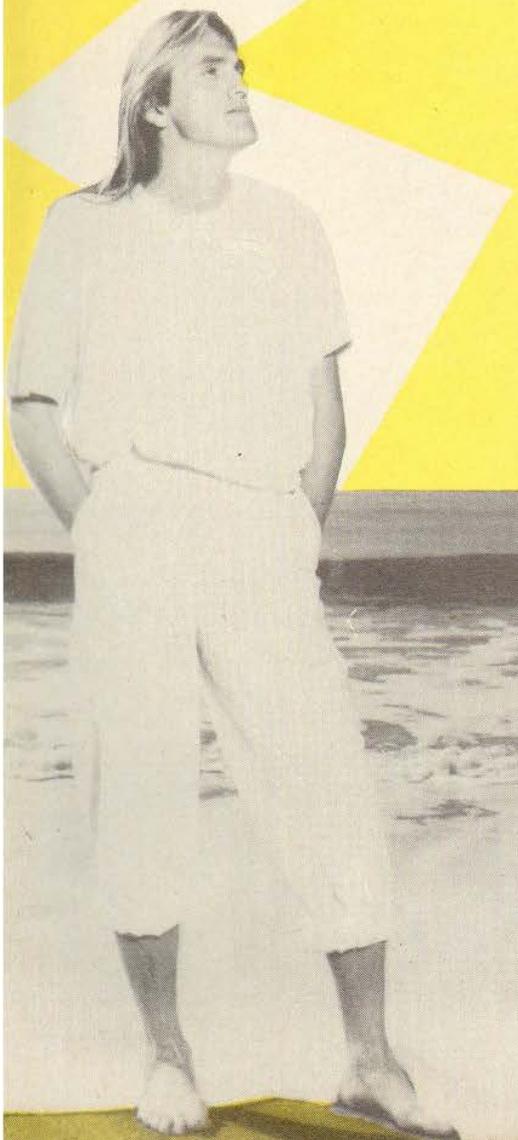
I'M GONNA FIND HIM AND TELL HIM
THAT HE DON'T HAVE TO PROVE ANYTHING TO ANYONE
I'M GONNA SHOW HIM THAT HE'S ALRIGHT
AND TALKIN'S JUST AS GOOD AS LOVIN'
DEEP IN THE NIGHT
WHEN HE TELLS HIS STORIES SO HARD TO RESIST
HE'S SO SMOOTH TALKIN' YOU DON'T NEED TO BE KISSED
HE'S SMOOTH, AND HE'S DONE IT AGAIN

REPEAT CHORUS

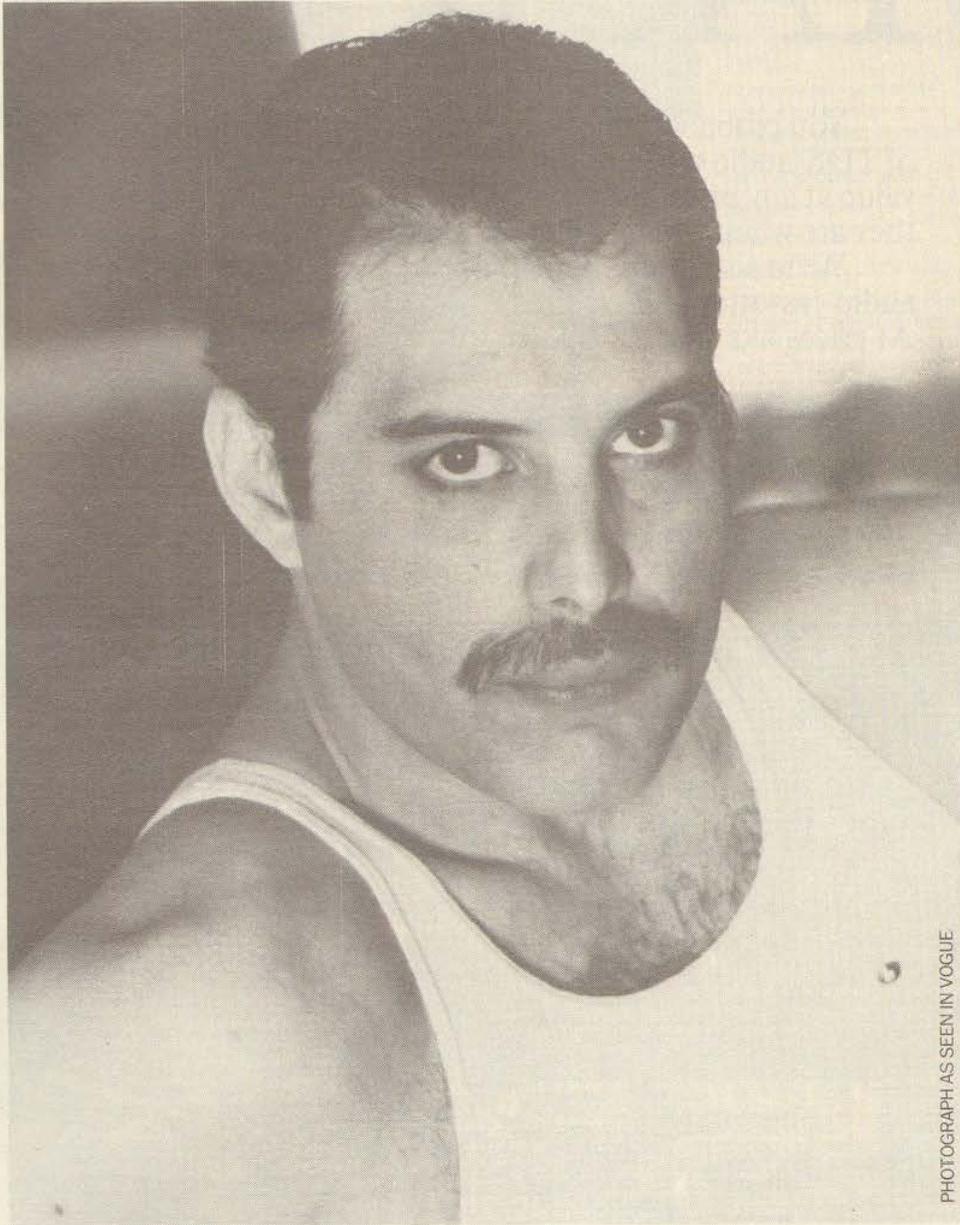
AD LIB TO FADE

Words and music David Lasley
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David Lasley



Freddie Mercury



PHOTOGRAPH AS SEEN IN VOGUE

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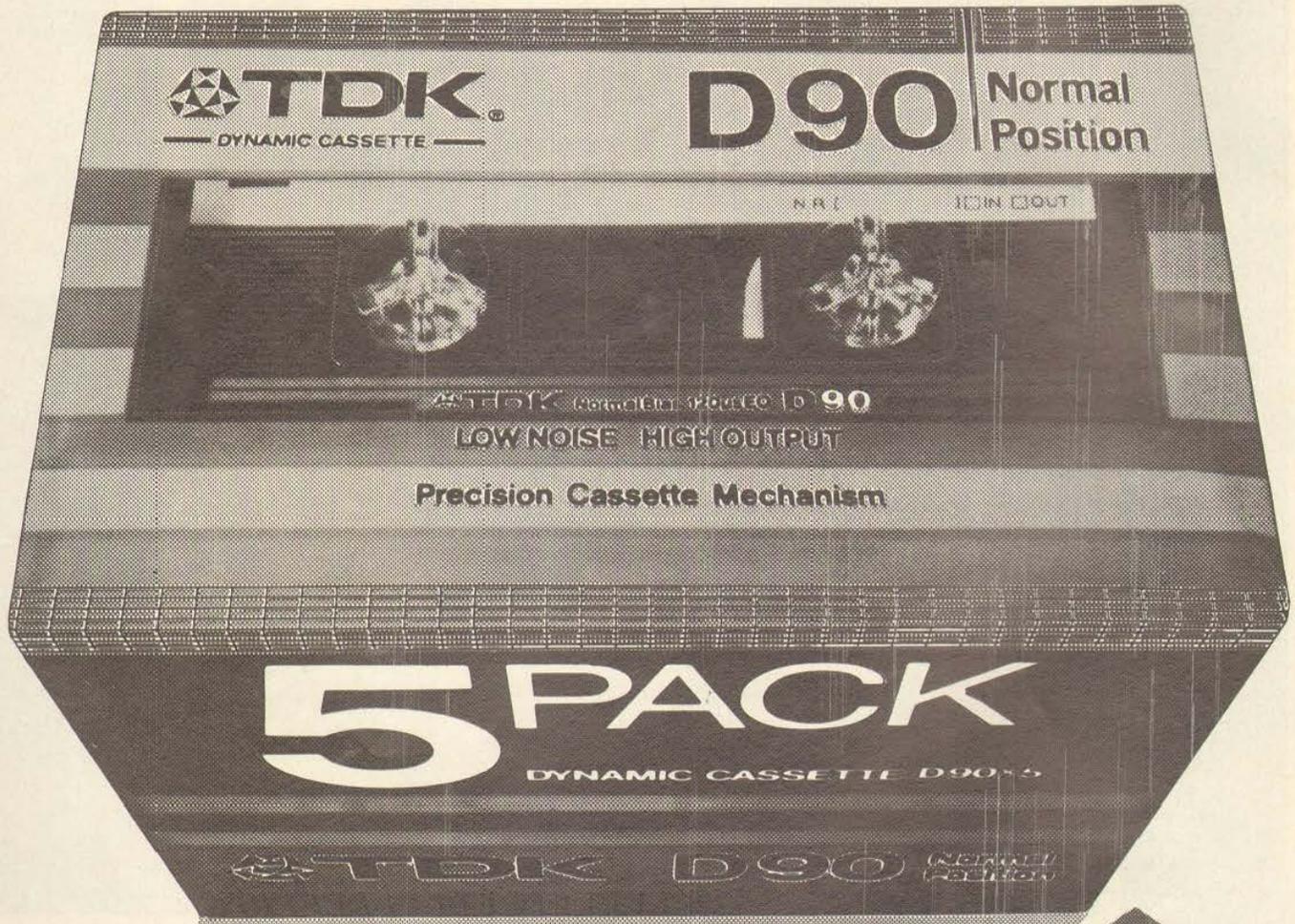


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Your love takes complete control
Warm engrossing feeling
Passion draws me out
Like a flower that unfolds*

*With my eyes closed tight, or open wide
Know your touching anywhere, is it fair?
You're like a circle going round
There are no corners to fall down
You stroke me till my body's weak
I chase the words, cause I can't speak
I melt each time I feel you near
Withdrawal is my only fear*

Chorus
*You've got the touch, I need your magic touch (your touch)
You've got the touch, I need your magic touch (your touch)*

*Won't you tell your secrets
In a book of poems
The world needs to know exactly what you're doing
Cause it's all we need
And it offers sweet relief*

Repeat 2nd verse

Repeat chorus

Let your fingers do the walking

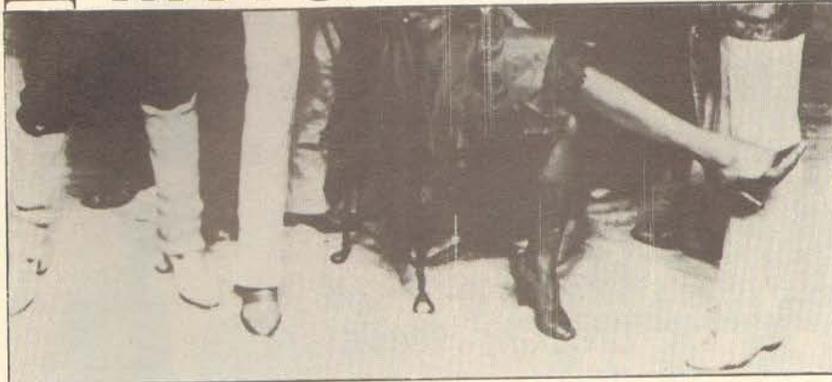
*You're like a circle going round
There are no corners to fall down
No, no you stroke me till my body's weak
I chase the words cause I can't speak
I melt each time I feel you near
Withdrawal is my only fear*

Repeat chorus

Let your fingers do the walking

Repeat chorus to fade

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the questions



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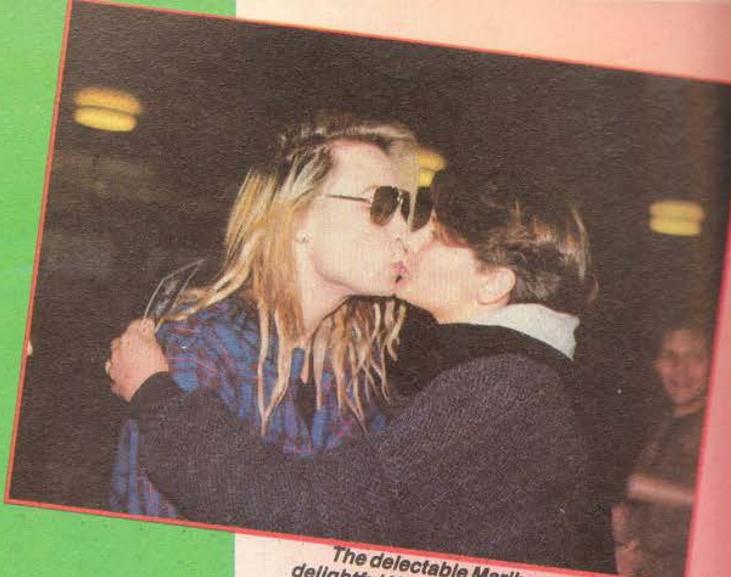
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Never mind about Helen Slater (Supergirl) meeting Captain Sensible, writes in Tracey Channon. She met him too, on the same boat! Well look Tracey, we don't want our readers trying to outdo No.1!



The delectable Marilyn and the equally delightful Katja Baum re-enact the famous parting scene from the film Casablanca. Good idea, eh? It's just a pity that Maz got the city wrong. Casablanca, Maz, not Copenhagen! Oh well, they do both begin with C.

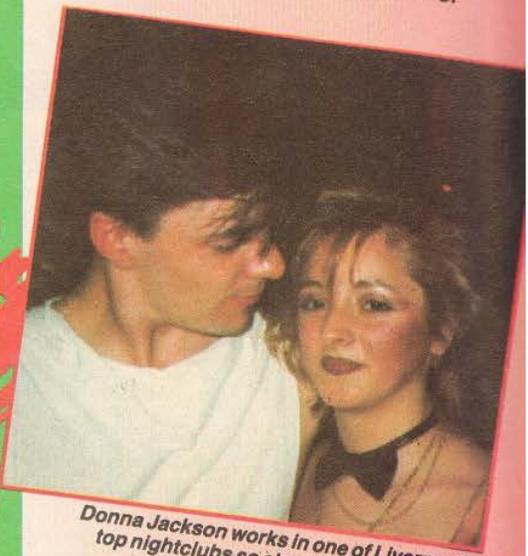
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CLAIM TO FAME

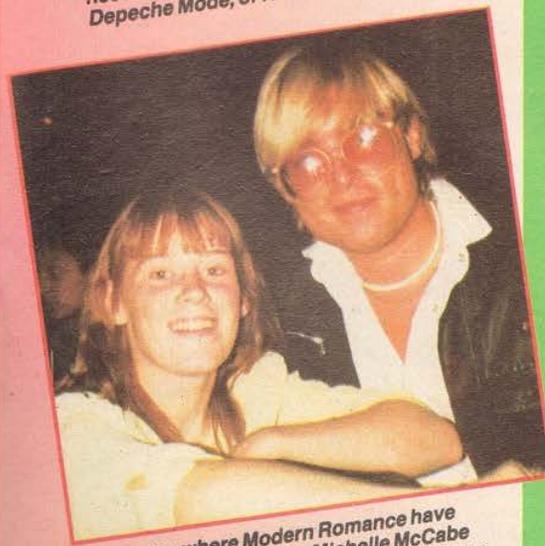
YOU KNOW IT MAKES SENSE



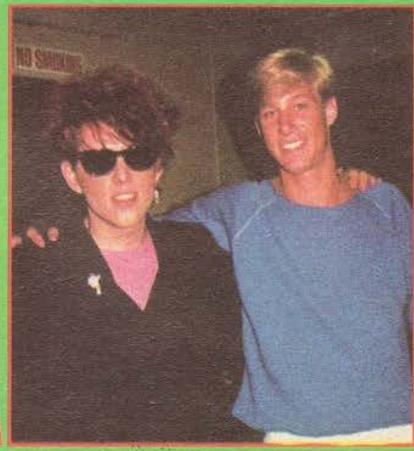
Anthony Boyne and friends went all the way to Hamburg to try and get away from Depeche Mode, but it was no good. The trio just happened to wander backstage at the concert hall where the Modes were playing and there was Dave Gahan! Proof, if any is needed, that you just can't get away from Depeche Mode, or No.1 readers.



Donna Jackson works in one of Liverpool's top nightclubs so she gets to meet a lot of stars when they play there. Here she snuggles up to John Keeble of popular beat group Spandau Ballet.



Wondering where Modern Romance have been recently? We know, Michelle McCabe has had them locked up in her London home. Here she turns them loose for a brief foray into the outside world. But note the restraining grip she employs to keep that scamp David Jaymes under control.



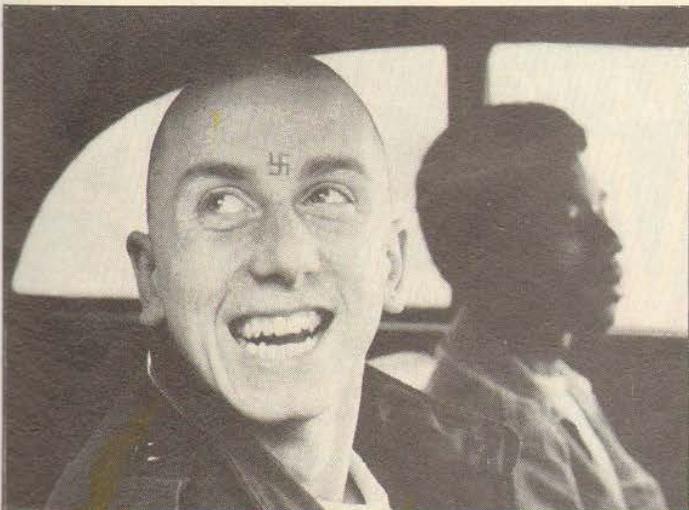
Mark Navis of Los Angeles thought it was an absolutely "ace" experience when he managed to sneak backstage at the Thompson Twins gig in L.A. Mark tells us that Tom is one of the "neatest" people he's ever met. His only disappointment was when some cruel soul spilt coke over the programme Tom had signed for him.



All the beautiful people were at Julian Lennon's recent 21st birthday party in trendy Greenwich Village in New York. Amongst them were Nancy Ramirez and the mystery man seen by her side.



Tim (right) as the wheezing simpleton Colin Pollack in the Channel 4 play *Mean Time* . . .



. . . and as the rebellious but articulate skinhead Trevor in *Made in Britain* . . .



. . . and preparing to meet his maker courtesy of John Hurt in *The Hit*

Tim Roth is a talented young actor whose performance in the new movie *The Hit* is winning a lot of attention . . . including that of Duran Duran's Simon Le Bon.

In fact, Simon was so fascinated by *The Hit* that he offered to review it for *No. 1*.

And Martin Townsend hit on the idea of interviewing Tim – the first sex symbol to sport a grubby anorak and NHS specs.

If you watch a lot of TV, you probably know Tim Roth. You just don't realise it.

Remember *Made In Britain* – that play about a skinhead rock band that caused an outcry because of its violent action and even more violent language?

That was Tim Roth behind the mike – stand with a swastika tattooed on his forehead.

And you remember Mike Leigh's *Mean Time* – that tragic comedy about family life in a dead-end tower block?

Well that was Tim Roth playing Phil Daniels' halfwit of a brother – the one who rebelled by going out and getting a skinhead crop, then went to bed in his anorak in case his mum found out.

Yes, if you remember TV's spotty young lovers, then you already know Tim Roth.

So it may come as a shock when we tell you that Tim Roth is about to become an overnight sex symbol and Britain's hottest young actor – all on the strength of one new movie.

The fact that he happens to share a publicist with Wham and David Sylvian could also have something to do with it . . .

TOUGH

The film that's going to make Tim Roth a star is called *The Hit*.

For Tim, 23, it was a tough assignment in more ways than one.

Tough, because it's a ruthless gangland thriller full of cool calculation and violent death.

And even tougher, because it cast Tim alongside two of our most brilliant actors, John Hurt and Terence Stamp.

Yet already Tim's performance is being hailed by the critics – including *No. 1*'s own reviewer Simon Le Bon!

"That's great, isn't it?" says Tim, when I tell him what a great review Simon gave him. "He just went to one of the previews. And he liked it!"

THRILL

For Tim, it was enough of a thrill just to be appearing in the same movie as John Hurt – star of *The Elephant Man*, *Alien*, *The Naked Civil Servant*, *Midnight Express* and many other great roles.

"I was terrified of working with him. He's a lifetime hero of mine," says Tim. "But I flew over to Spain (where *The Hit* was filmed) with him, and found him really easy-going."

And Terence Stamp, who was making box-office smashes like *The Collector* when Tim was still in primary school, also went out of his way to put the new boy at ease.

BLOOD

This is just as well, because it has to be said that *The Hit* is hardly a barrel of laughs.

In it, Tim plays a young thug called Myron, who tags along with hit man John Hurt when he's sent to do a job in Spain. His mission: to bring back a criminal supergrass (Terence Stamp) for 'execution' by the man he grassed on.

Inevitably, though, things don't work out according to plan, and at least one celebrity's guts wind up on the cutting room floor before the bloody end.

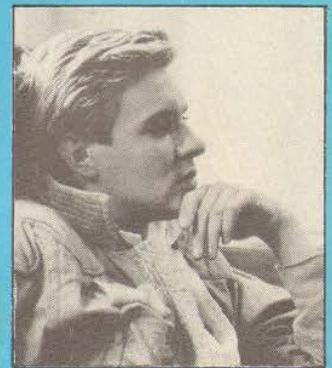
And Myron's mean mask begins to crack under the Spanish sun . . .

"Myron's the sort of bloke that's quite heavy on his own territory," observes Tim. "But taken to Spain and given a gun, he just doesn't know how to behave."

WIMP

Myron's home territory, in Tim's imagination, is North Peckham – an area of London he knows well. So he scouted around pubs in that area for characters to copy . . . and wound up basing the part on someone he knew. It seems a good way to lose a friend, Tim!

"Well, I did the same thing with *Mean Time*," he confesses. "It was based on someone I



Simon Le Bon

THE HIT M4IN

knew at school who basically hid for five years."

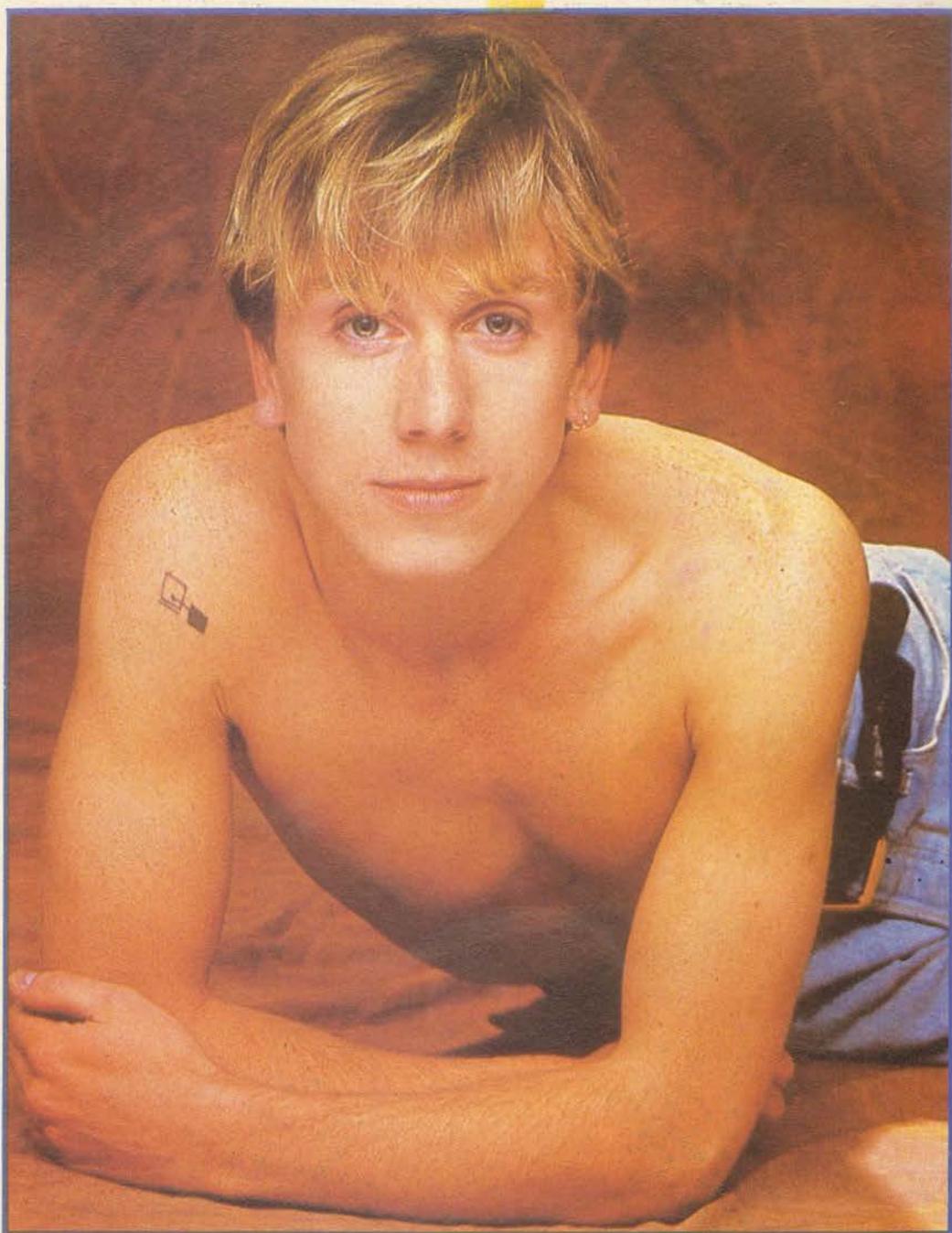
Tim's performance in *Mean Time* as the wheezy wimp in the NHS glasses and grubby anorak was highly comic, but equally cruel. As one of this fellow characters remarks in the play, he's "not retarded, he's just never been given a chance".

H-I-T

For Tim Roth, with his pop star looks and acting talents, the future looks bright.

As I left, Tim was looking forward to the prestigious premiere of *The Hit*—the film which may or may not live up to its name, but will certainly spell H-I-T for one young man...

"I'll definitely be there at the premiere," Tim vowed. "In my anorak and NHS glasses!"



THE HIT

Starring John Hurt, Tim Roth and Terence Stamp

Directed by Stephen Frears

THE HIT is a very well put together film about killing and how it affects people who are surrounded by and preoccupied with death.

Through the eyes of three very different and very human characters, director Stephen Frears guides us down this dark alleyway and show us how they are changed by the events which take place.

The plot concerns a professional killer (John Hurt) and his young sidekick (Tim Roth) tracking down a supergrass in Spain.

As the story unfolds the audience's sympathy switches from one to another, from Stamp to Roth to Hurt.

Time and time again, we build up a relationship with a character, only to have our faith betrayed.

The Passion Of Killers

By Simon Le Bon

Terence Stamp is magnificent, seducing the audience in his portrayal of the ageing ex-criminal Parker.

Captured by Hurt, who is taking him to Paris for 'execution', he appears to accept his inevitable end. But at the premature arrival of his assassination, he proves to be everything he has denied—frightened and cowering from death—and we feel cheated and bamboozled by his persuasive talk.

The illusion of trust, shattered by Parker's denial of his beliefs, is temporarily restored by John Hurt, playing Braddock. He thoroughly convinces us, the audience, that he is a ruthless killer who knows the death, the horror and the business, and is intent only on carrying

out his orders.

Yet at the film's climax we discover that even this apparently insensitive character has his weakness.

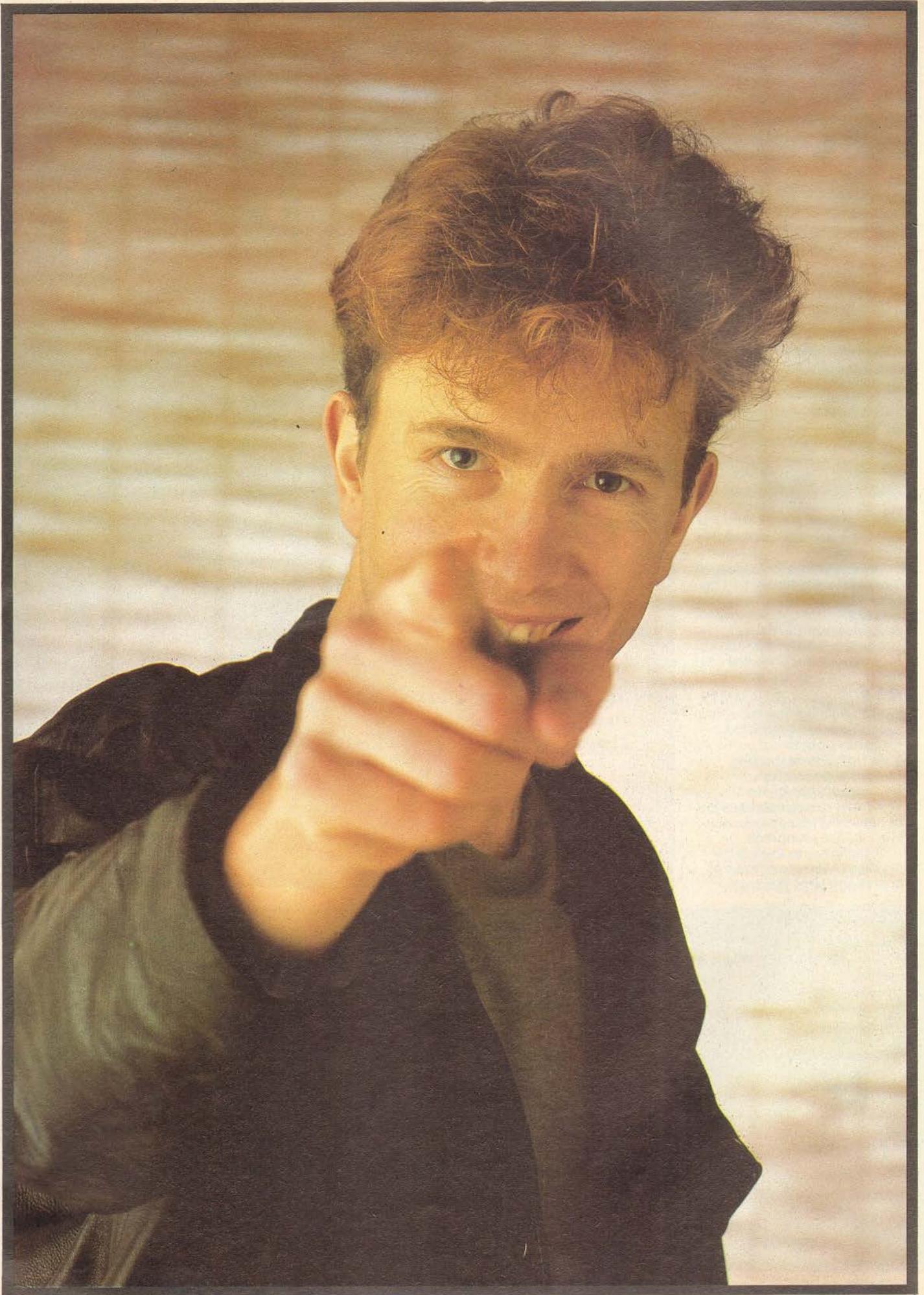
Throughout the film it is Tim Roth who is the most easy for the audience to identify with.

He is Myron, who is scared, or angry, or merciful, and always stupid. At first a real ignorant, violent bastard, and later an idealistic child (who has never left the playground) who can't even face his own death, let alone anyone else's.

All this is set against the passionate Spanish landscape and filmed with a riveting delicacy.

The flamenco music got up my nose after 15 minutes but Eric Clapton's title track makes a sensitive and intriguing invitation to this tragic film.

All in all I found *The Hit* an enjoyable and very impressive film.



1 HAVE YOU STILL GOT YOUR GREY CORTINA?

"It's a Ford 55 hundredweight van now – it's butcher. After the Cortina I moved to a German Golf, now I've got this van. It's not quite a Cortina but it's an awful lot more efficient."

2 WHAT WAS THE FIRST RECORD YOU BOUGHT?

"'Twist & Shout' by The Beatles. It cost seven and sixpence."

3 WHAT'S THE BEST THING ABOUT BEING FAMOUS?

"The nicest thing is being able to go to a strange town where you don't know anybody and actually get talking to people and get shown around."

"It means you can be made at home anywhere in the world. You turn up in Japan and there are people who know who you are and who can show you a Japanese tea ceremony and you're suddenly not a stranger."

4 WHICH FOOTBALL TEAM DO YOU SUPPORT?

"I used to live round the corner from QPR, I mean literally so the floodlights were shining through my bedroom window. But I moved and I don't support anyone now."

5 WHICH SONG WOULD YOU MOST LIKE TO COVER?

"I think 'Rikki Don't Lose That Number' by Steely Dan. (It's his new single.)"

"It was one song I heard when I was young which spoke to me directly."

"Because I was gay, when I used to hear songs about 'I'm going to marry her' it was always obviously about somebody else. But I could always listen to that lyric and think it was about me, even if it wasn't."

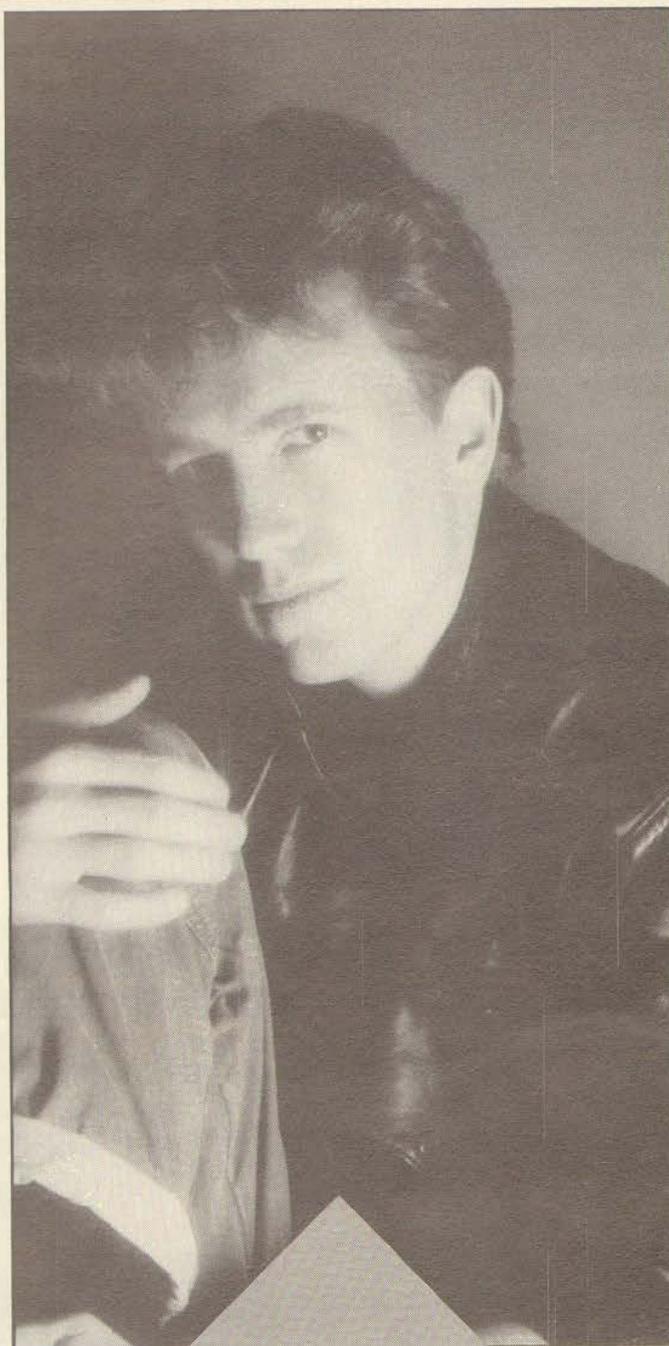
6 WHAT DO YOU THINK OF MAVIS RILEY FROM CORONATION STREET'S IMPENDING WEDDING?

"What's *Coronation Street*?"

7 WHAT WAS THE BEST BIRTHDAY YOU EVER HAD?

"My 24th, when I left my day job and had just signed a record deal with my first group Cafe Society. I threw this enormous party."

"I was actually snuggling up to somebody out in the moonlight and there was this guy lying out in the garden groaning, and after about two hours we realised he had appendicitis and he wasn't



TOM ROBINSON NUMBERS 1-20

Tom Robinson gets subjected to 20 quickfire questions by Dave Ling

Pictures by Mike Prior

drunk – we had to rush him off to hospital!"

8 WHAT WAS THE HIGHSPOT OF YOUR CAREER?

"Playing Madison Square Gardens supporting The Police with Sector 27. It was a tough audience, but we pulled them round."

"I was so nervous because the first time Bruce Springsteen played there he got bottled off."

9 AND THE LOWSPOT?

"When I came back home and found out I was bankrupt."

10 WHAT WAS YOUR SCHOOL REPORT LIKE?

"It always said 'could try harder'. I always got top marks in French but I went to school in France when I was a kid."

"I actually got thrown out of school when I was just 16."

11 IF YOU DIDN'T LIVE IN ENGLAND, WHERE WOULD YOU CHOOSE TO LIVE?

"Can I make a list of places? I'd like to live in Bruges in Belgium or Hamburg which is fantastic."

"Or...no, that's too pretentious. I was gonna say Kyoto in Japan but that's too sort of second-hand David Bowie-ish. Say Hamburg."

12 WHY DID YOUR OLD BAND SECTOR 27 SPLIT?

"Because Jo and Stevie felt that having a former popstar in the band was hindering them. I felt that there wasn't enough of the former popstar."

13 WHAT'S THE BEST GIG YOU'VE BEEN TO THIS YEAR?

"Thomas Dolby at the end of his tour. I'm a complete Thomas Dolby nut – he's my favourite songwriter, singer and producer."

14 WHAT'S THE WORST SONG YOU'VE EVER RECORDED?

"It has to be said, I have made a few in my time."

"I think fairly well down the list would be my version of Dr John's 'Such A Night' on the Cafe Society album. It's me singing in this deep South accent trying to be Dr John." (Leaps over to piano to give us a rendition which is quickly silenced.)

15 WHAT DO YOU THINK OF FRANKIE GOES TO HOLLYWOOD?

"They're excellent. I think 'Relax' is the greatest sex record of all time, and there have been a few."

16 DID YOU WATCH THE OLYMPICS?

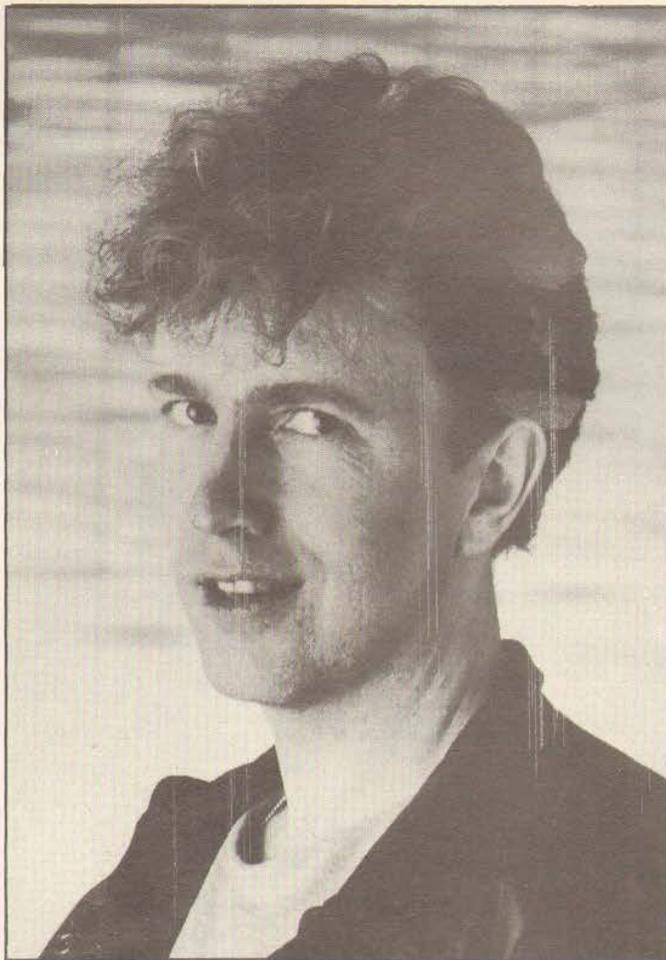
"No. It was only half the world taking part so it was no representation of who was best."

"It was daft of the Americans to boycott the Russian Olympics and vice versa, so I refused to watch it as my protest."

17 ARE THERE ANY ARTISTS YOU'D LIKE TO WORK WITH?

"Thomas Dolby. I met him once at the Red Cow when TRB was starting in '77 and he came backstage and said, 'This Tom Robinson business... my name's Tom Robertson - there can't be two of us.'"

"So we agreed whichever one of us gets famous first, the other one will have to change. In the end it was me so he started using his middle name."



18 HAVE YOU EVER HAD A CRACK AT BREAKDANCING?

"No, but I encourage all the members of my band to do as much as possible."

"In fact on the current tour there's one number where everybody puts down their instruments and we put on the tape recorder and everybody except me gets down."

19 WHAT DO YOU THINK OF TOP OF THE POPS?

"I saw some old TRB *Top Of The Pops* footage from 1978 the other day, and it's only when you look at the old footage that you realise how much it's improved in the last six years - it was so lifeless then."

"How does it compare to other countries? There are some pretty awful ones. We don't realise how lucky we are."

20 IF YOU WEREN'T TOM ROBINSON, WHO WOULD YOU LIKE TO BE?

"I'd quite like to be Steve Lillywhite, 'cause he's young and outrageously talented and he gets to meet and produce all kinds of exciting people."

"And he's dead foxy."

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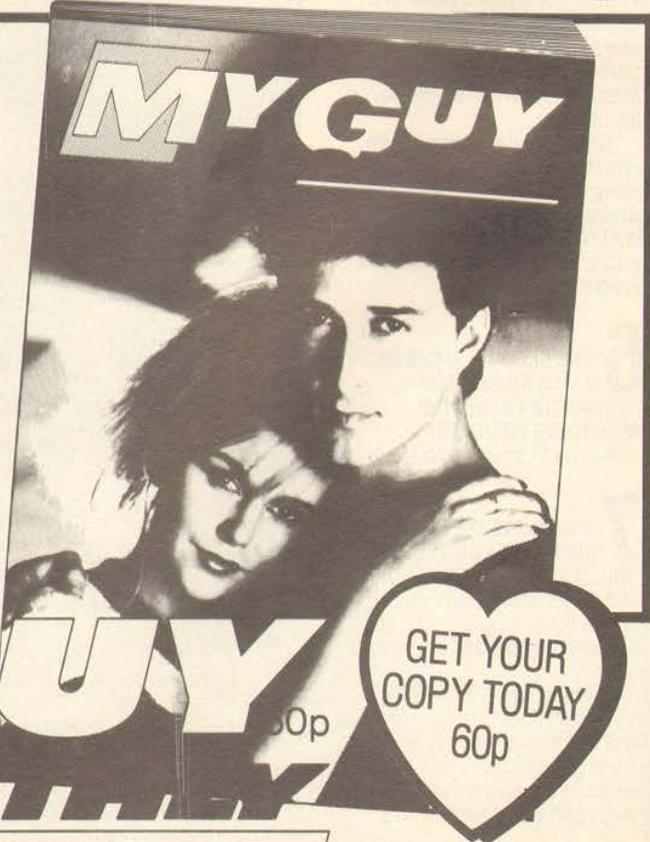
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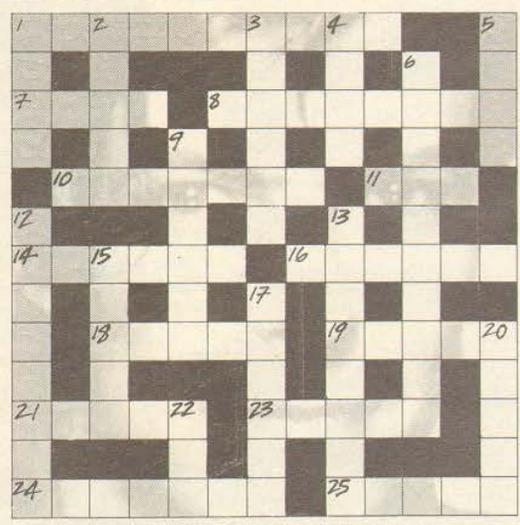
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ACROSS

- Song title shared by L. Ritchie and T. Walters (5,2,3)
- Colour of Paul Quinn & Edwin Collins' eyes? (4)
- A kind of Light Orchestra (8)
- Windjammer doing a lot of tossing and ___ (7)
- "How can you stay with a ___ girl who'll say," The Smiths (3)
- Mr. Plant or Mr. Palmer (6)
- Limahl is already an anagram of his real name - which is? (6)
- In the '60s David Jones changed his name to this (5)
- Number of days in a week according to old Beatles hit (5)
- The girl's name was Eric Clapton's biggest hit (5)
- Mr. Idol (5)
- How much happiness did Sting suggest you spread? (1,6)
- "Oh don't you know that when I'm ___ you I'm overjoyed," Spandau Ballet (5)

DOWN

- Buss (anag) - a kind of U.K. group? (4)
- Black __, who ask 'What if Life?' (5)
- Those singing Irish sisters (6)
- When in a Lifetime for Talking Heads (4)
- Mr. Karn (4)
- Elton and Kiki Dee's big hit 'Don't Go ___ Heart' (8,2)
- George is incomplete without him ... (6)
- This John teamed up with Olivia in *Grease* (8)
- Foreign snack-bar for Style Council (4,4)
- Mr. Gee from Bucks Fizz (5)
- This John drums with the Kemp brothers (6)
- A ragged kind of Duran animal? (5)
- Kind of college or school where so many rock stars come from (3)

LEAVE IT OUT!

Each of these lyrics has one word wrong. Can you spot which?

- There's no harm there's no danger/Because our love is tired and true
- Lover Boy/He move in space with minimum taste/And maximum joy
- It's a hard life/To be two lovers together/To live and love forever
- Though it's easy to pretend/I know you're just a fool
- You have been single for a long time/And I don't want to camp your style

PUZZLE ANSWERS ON PAGE 59

O.M.D.

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24 MANCHESTER Apollo	2 & 3 LONDON Hammersmith Odeon

DON'T BLAME

Shakatak

IT ON LOVE



DON'T BLAME IT ON LOVE
DON'T BLAME IT ON LOVE
DON'T BLAME IT ON LOVE
DON'T BLAME IT ON LOVE

IT AIN'T NO USE PRETENDIN'
WHEN A LOVE AFFAIR IS ENDIN'
THAT YOU CAN'T ACCEPT THE PART YOU PLAY

'CAUSE WHEN TWO PEOPLE FALL IN LOVE
AND GO TOGETHER HAND IN GLOVE

THAT'S THE HARDEST THING TO THROW AWAY

CHORUS:

DON'T BLAME IT ON LOVE
I COULDN'T HELP IT IF I TRIED

DON'T BLAME IT ON LOVE
DON'T BLAME IT ON LOVE

YOU THOUGHT THAT I COULD BE YOUR GUIDE
DON'T BLAME IT ON LOVE

THE POWER OF LOVE CAN BE SO STRONG

IT HURTS SO MUCH WHEN THINGS GO WRONG
I NEVER THOUGHT WE'D EVER FEEL THE PAIN
BUT LOVE CAN BE A PASSIN' FRIEND
AND TURN AGAINST YOU IN THE END
AND SO WE FIND OURSELVES BACK HERE AGAIN

REPEAT CHORUS TO FADE

Words and music W. Sharpe/R. Odell. Reproduced
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ina

urner

A PRISONER OF YOUR LOVE
ENTANGLED IN YOUR WEB
HOT WHISPERS IN THE NIGHT
I'M CAPTURED BY YOUR SPELL CAPTURED
OH YES I'M TOUCHED BY THIS SHOW OF EMOTION
SHOULD I BE FRACTURED BY YOUR LACK OF DEVOTION
SHOULD I, SHOULD I

OH YOU BETTER BE GOOD
THAT'S HOW IT'S GOT TO BE NOW
CAUSE I DON'T HAVE NO USE
FOR WHAT YOU LOOSELY CALL THE TRUTH
AND YOU BETTER BE GOOD TO ME
C'MON, C'MON BE GOOD TO ME

I THINK IT'S OH SO RIGHT
THAT WE DON'T NEED TO FIGHT
WE STARE FACE TO FACE
AND YOU PRESENT YOUR CASE
YES I KNOW YOU KEEP TELLING ME THAT YOU LOVE ME
AND I REALLY DO WANT TO BELIEVE
BUT DID YOU THINK I'D JUST ACCEPT YOU IN BLIND FAITH
OH SURE BABY ANYTHING TO PLEASE YOU
COS YOU BETTER BE GOOD TO ME

THAT'S HOW IT'S GOT TO BE NOW
CAUSE I DON'T HAVE THE TIME
FOR YOUR OVERLOADED LINES
YES YOU BETTER BE GOOD TO ME
BE GOOD TO ME

AND I REALLY DON'T SEE
WHY IT'S SO HARD TO BE
GOOD TO ME
AND YOU KNOW I DON'T UNDERSTAND
WHAT'S YOUR PLAN
THAT YOU CAN'T BE
GOOD TO ME

WHY CAN'T YOU BE GOOD TO ME
BE GOOD, BE GOOD TO ME
BE GOOD, BE GOOD TO ME
CAUSE I DON'T HAVE NO USE
FOR WHAT YOU LOOSELY CALL THE TRUTH
AND I DON'T HAVE THE TIME
FOR YOUR OVER-LOADED LINES
SO YOU BETTER BE GOOD TO ME
GOOD TO ME, BE GOOD
BE GOOD TO ME

Words and music Mike Chapman/Nicky Chinn/Holly
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• BETTER • BE • GOOD • TO • ME •

TEN YEARS AFTER

Roll up! Roll up! Step this way!

For a mere £9 you too can visit Mercury's Amazing Time Machine and be whisked back to a time when you could play and enjoy heavy metal and not be ashamed of it.

The last time I went to a Queen show was just as the '70s were drawing to a close. They'd had a monumentally successful six years, during which time their individual brand of hard rock and sheer fun had seen them make the charts a massive *fourteen* times.

The release of 'Crazy Little Thing Called Love' saw them enter the '80s with something a little more daring. Longtime fans and purists (myself included) were shocked at the new sound, and rumours of internal conflicts within the band implied that the end was at hand.

But here we are, four years on, and they're still playing to a sold-out Wembley Arena and basking in the glory of another brace of hit singles from their 'Works' LP.

The crowd is a mixture of diehard fans, 'straights' and a small minority of new devotees.

The band are ten minutes late and plenty of eyes are being cast down at watches. Suddenly the lights are dimmed and the Arena erupts.

The impressive backdrop of pulleys and cogs ('The Works' - geddit?) springs into life, flashpots ignite and with a bang they're onstage at last.

'Tear It Up' is an impressive opening number, with Freddie Mercury prowling the stage like a panther, using up every square inch, while the altogether more refined Brian May contented himself by blasting out a crazed riff which must have shocked every Duran Duran fan in the house. The onslaught continued through 'Tie Your Mother Down' when order was resumed as John Deacon's bass picked out the familiar riff to 'Under Pressure'.

It was obvious that Freddie's overworked vocal chords were suffering, but with an impressive lightshow and the band on such form there weren't any complaints.

"You sing it!" he invited the crowd before 'Somebody To Love', and they dutifully obliged. His control over the crowd throughout was almost frightening to behold. One word was the signal for a roar of almost atomic proportions.

Meanwhile the band blazed through 'Killer Queen', their first ever hit from 1974 'Seven Seas Of Rye', 'Keep Yourself Alive' and the rather pompous 'Liar'.

"We're gonna cool it down for a second," announced Brian May, while two stools and an acoustic guitar were brought on to the

It's been ten years since Queen first hit the charts, and it's two years since they last played any British concerts. So news that they were going out on the road again raised plenty of eyebrows and eyeliners around the country.

Dave Ling dusted off his stackheels, went along to Wembley Arena and ended up in a right royal flush. Pictures by Steve Rapport.

middle of the stage. They needn't have bothered, the crowd stole the show anyway with a vocal performance which threatened to do some serious damage to the structure of the hall.

Then we were back to the hard stuff - 'Stone Cold Crazy' with its mesh of snarling guitar and crashing drums, and then some more light relief in the shape of 'Another One Bites The Dust'.

No Queen performance would be complete without 'Bohemian Rhapsody', their greatest hit and best loved song. Starting off gently with Freddie seated at the piano, it builds up into a crescendo of violent guitar work and a strutting vocal performance that hints at long hours spent practising in front of the bathroom mirror.

How could they follow that? Amazingly enough they do. 'Radio Ga Ga' seems an unlikely way to end the show, but the roars of approval it prompts proves that the Queen of 1984 is every bit as popular as the Queen of the '70s.

The band troop out to encore with 'I Want To Break Free' and Freddie delights everyone by appearing decked out in his famous wig and false boobs, although they were quickly discarded as the band lurched into a manic version of 'Jailhouse Rock'.

The familiar drum beat of 'We Will Rock You' echoed around a delirious Wembley, and 'We Are The Champions' set the seal on a performance full of depth, humour and musical expertise.

As their own version of 'God Save The Queen' blared over the PA, Roger and Freddie indulged in some friendly horseplay as they walked off.

Another year, another tour - probably just another night for the members of Queen.



"It's absolutely beautiful - my fourth Queen show this week!"

- Andrew Donking 21, Stockton-on-Tees.



"Brilliant - that was the best ever."

- David Donovan, 16, South Benfleet.

"Amazing, out of this world."

- Phillip Andrews, 17, Southend.

"Suparb, just great."

- Vernon Jones, 16, South Benfleet.



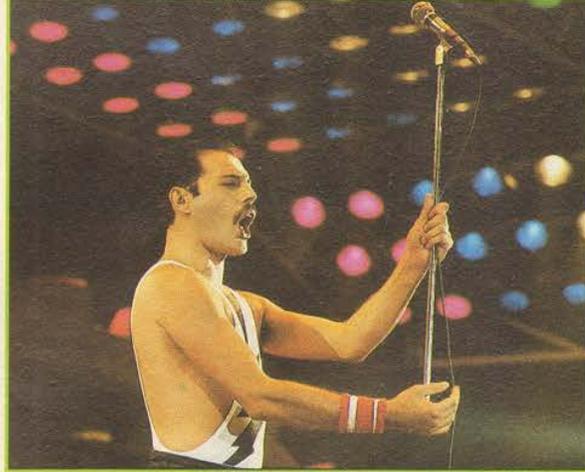
"I think Freddie Mercury's gyrating is utterly titillating and provocative."

- Jay Aston, Bucks Fizz, before the show.

"It's the best concert I've ever seen - brilliant!"

- Jay Aston, Bucks Fizz, after the show.

in the
FLESH



instant REACTION

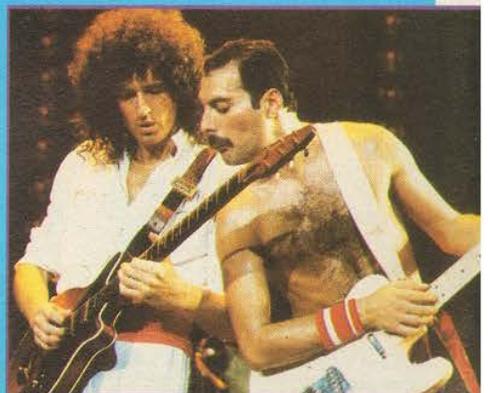
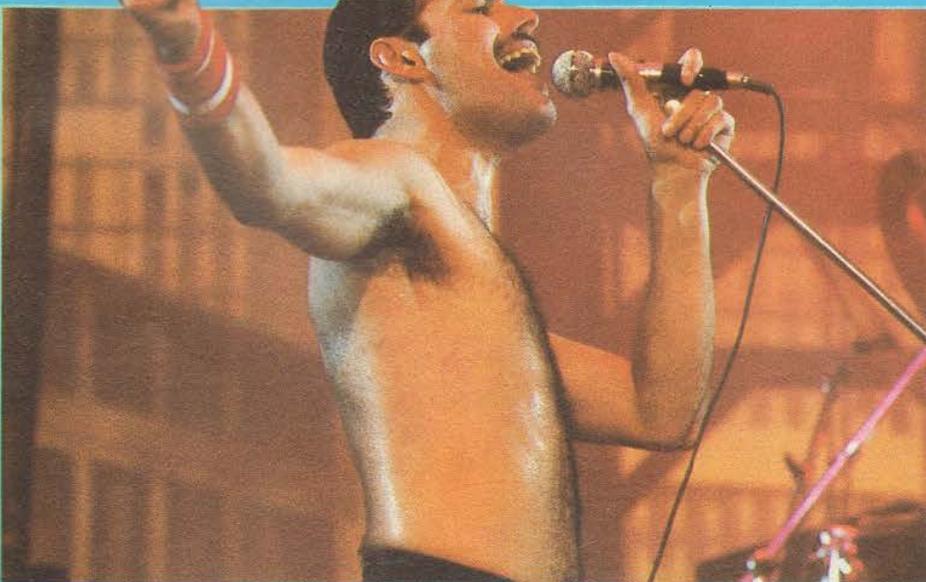
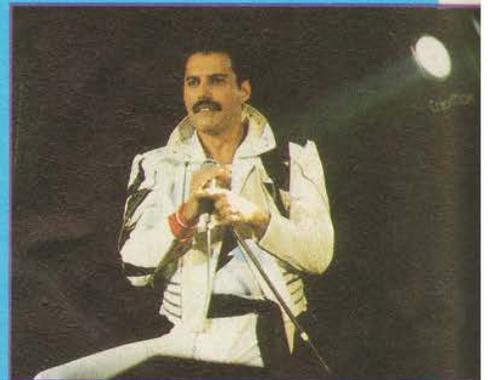
"They did too many of the old songs - I didn't know quite a lot of them, but 'Radio Ga Ga' was excellent."
- David Gray, 20, Brighton.

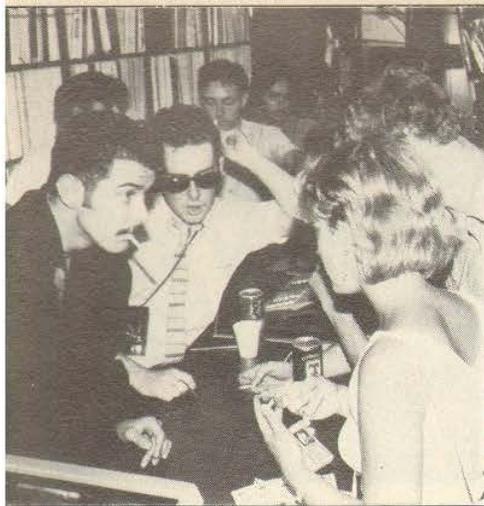
instant REACTION

"It was the first time I've seen them and I didn't think that they would be that good."
- Sarah Willis, 18, Brixton.

instant REACTION

"I just wish I was going every night now - they were brilliant."
- Andy Bear, 20, Welling.



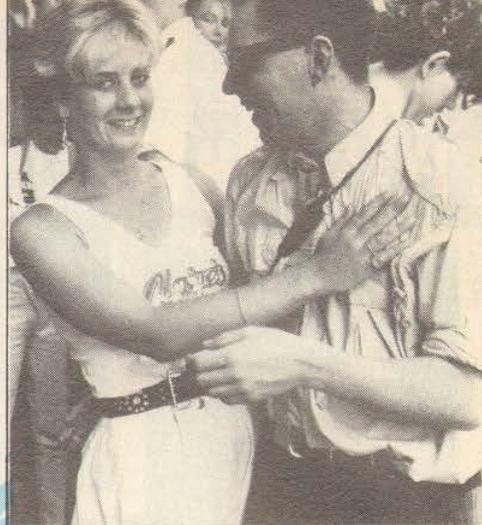


1. The reader spots said popstars, say at the Virgin Megastore, Torquay where they may be doing a PA. The main skill here involves sidling up to them without being seen by the burly security person.

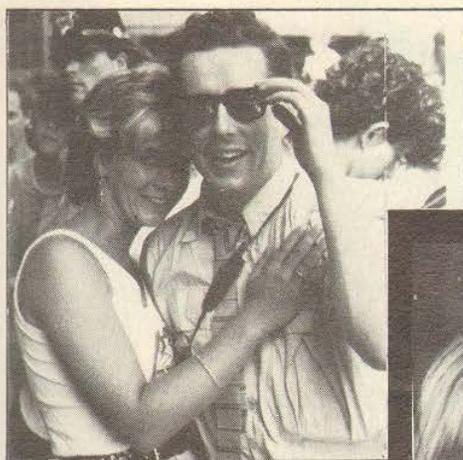
We've had so many enquiries as to just how one goes about getting in the hallowed Claim To Fame pages that we finally decided that something had to be done about it.

So (fanfares), here it is (loud cheers etc), the *No.1* Guide To Getting On With Your Popstar!

CLAIM TO FAME SPECIAL



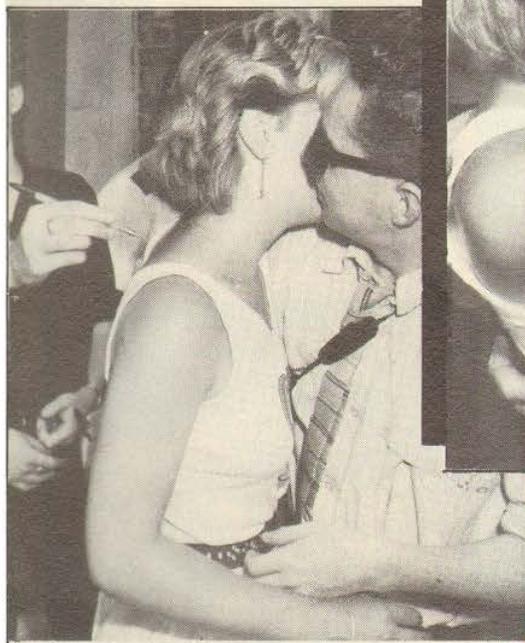
2. Having dragged your chosen star into the sunlight (some may well protest at this), you may then need to coax them into looking at the camera. Some of these stars are naturally shy.



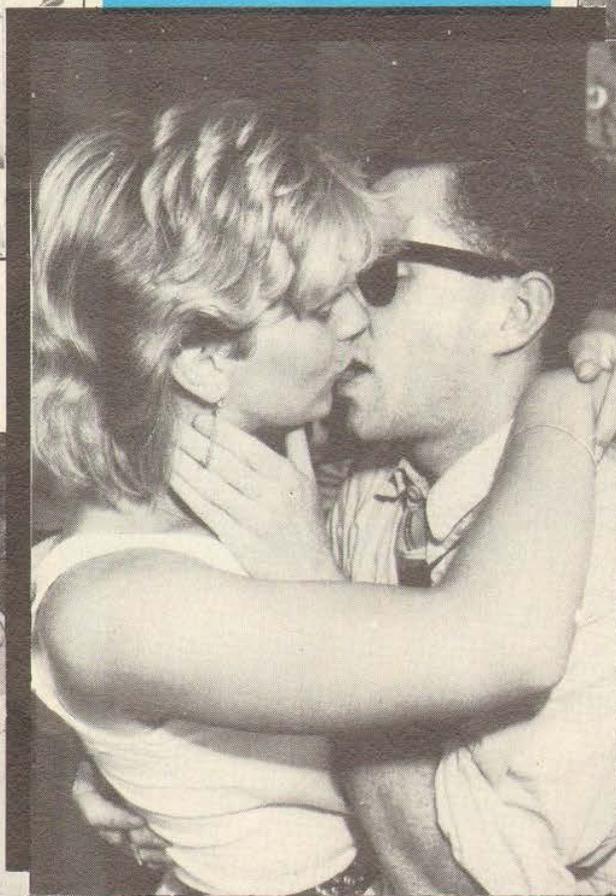
3. Success of sorts. Star pulls suitably wacky pose, you nestle up to them and adopt chosen smile of your own. Many would give up here, but you're a *No.1* reader, so...



4. Pull celeb towards you, keeping a firm grip on his collar. Many will attempt to struggle free at this point. Say, "Ah, c'mon, be a sport!" If other people are there they can scarcely resist.



5. That's it! Star has now decided that he'll give you a quick peck. Be careful here, other band members may vent out their envy by scribbling silly things on your back.

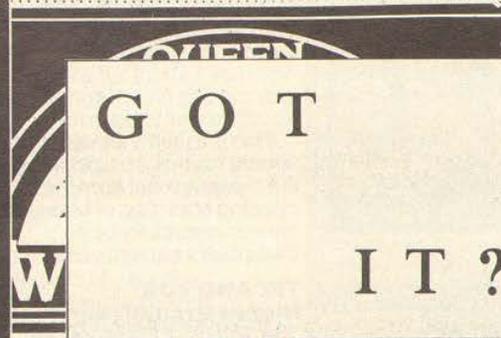
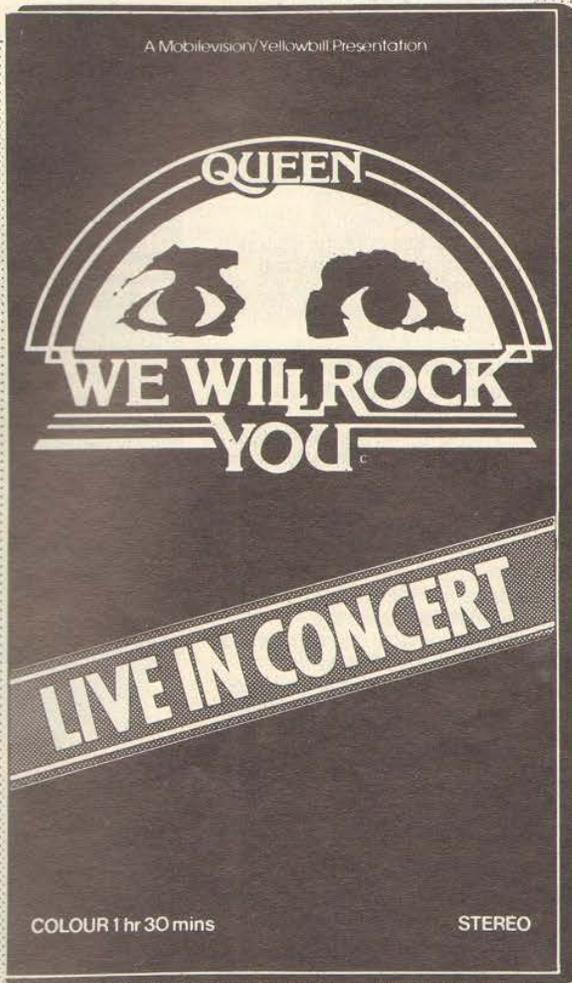


6. Bonzo. The true fans dream, a "frenchy" with your idol. Forget about school, forget about the 2000 people watching you. ENJOY!



7. That's it. You've done it. Both of you can now collapse with relief. Ignore what's written on your back, in fact don't wash it off. In ten years time it could be worth a lot of money. Now, has your friend had their camera at the ready? If so, whisk your snap to Claim To Fame. Easy, isn't it?

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- "PLAY THE GAME"
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- "KILLER QUEEN"
- "I'M IN LOVE WITH MY CAR"
- "GET DOWN MAKE LOVE"
- "SAVE ME"
- "NOW I'M HERE"
- "DRAGON ATTACK"
- "LOVE OF MY LIFE"
- "UNDER PRESSURE" +
- "KEEP YOURSELF ALIVE"
- "CRAZY LITTLE THING CALLED LOVE"
- "BOHEMIAN RHAPSODY"
- "TIE YOUR MOTHER DOWN"
- "ANOTHER ONE BITES THE DUST"
- "SHEER HEART ATTACK"
- "WE WILL ROCK YOU"
- "WE ARE THE CHAMPIONS"
- "GOD SAVE THE QUEEN"

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WE HAVE.

WHSMITH



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Singles



Reviewed by Karen Swayne

WHAM

Freedom (Epic)

"I don't want your freedom/I don't want to play round/I don't want nobody babe/Part-time love just brings me down."

The bad boys have changed their tune in more ways than one. Now it's the girl who wants the freedom to fool around, and George isn't too keen on the idea.

Like 'Wake Me Up', 'Freedom' is unashamedly lightweight and catchy. It bounces and swings along in masterly fashion and after two hearings you'll be singing it in the street.

OK, so it may not be the toughest, most essential dance record of the week, but it's a cleverly crafted pop song which blends Motown with The Four Seasons and a touch of Bay City Rollers (ask your mum) . . .

PRINCE

Purple Rain (WEA)

Love him or hate him, Prince is one of the few artists who've brought any kind of excitement to the charts this year. His ambiguous mix of sex and soul and rock 'n' roll delves in areas Michael Jackson probably doesn't even know exist.

The title track of his album and movie finds His Royal Badness at his most overblown and epic — but thankfully we're spared the guitar extravaganza that makes the LP version over eight-and-a-half minutes long.

BIG COUNTRY

East Of Eden (Phonogram)

Word association time. Big Country. Checked shirts. Sweeping guitars. Booming drums. Steve Lillywhite production. Stuart Adamson leaping round on stage shouting 'Hup' . . .

And that was before I heard the record.

They may've been quiet for a while, but there's been no great change in style ('cept they've dropped the checked shirts). 'East Of Eden' is as powerful

and majestic as anything they've done.

Big Country, along with U2, are the acceptable face of rock. Now if only both bands would stop staring moodily into the distance every time they see a camera.

UB40

If It Happens Again (Dep International)

I've been a fan of this band since their brilliant debut LP, and over the years they've brought out consistently good records.

They've also got a self-sufficiency which many bands who moan about 'artistic control' and 'big bad record companies' would do well to learn from.

This is a jaunty skank which almost sounds a bit too jolly for the message, but from the opening bold blast of brass it's carried beautifully by Ali Campbell's smooth vocal.

TIK AND TOK

Higher Ground (Survival)

The 'Prince of Pleasure' and 'Duke of Desire' (ahem) have thankfully dropped the robotics, but instead of finding proper jobs they've turned to one of Stevie Wonder's classic tracks and given it an unnecessary re-working.

The backing track has been beefed up fairly well, but the emotionless singing totally loses the joyous quality which made the original so inspiring. The meaning of the song goes out the window too.

MTUME

Prime Time (Epic)

In a week when there's a surfeit of dance records, this one stands out from the rest.

It's a gorgeous slice of lazy languid funk with a neat bass line and some lovely male/female vocals. From the jazz/funk end of the dance spectrum, but never so mellow it slips into blandness. Very nice. . .

GRANDMASTER MELLE MEL & THE FURIOUS FIVE

We Don't Work For Free (Sugarhill)

After the masterly 'White Lines' this sounds decidedly awkward and clumsy. Melle Mel alternates between lifeless rapping and a dubious Prince impersonation, and tho' the sentiment is worthy enough, the record is a sad disappointment.

D-d-d-don't buy it . . .

THE BLOW MONKEYS

Atomic Lullaby (RCA)

Friends have been raving about this band to me, and with good reason. The Blow Monkeys (don't be put off by the name) have come up with the week's best, and most unusual single.

Opening with moody sax, 'Atomic Lullaby' builds to a final crescendo with a style all of its own. The subdued but distinctive vocal fits somewhere between Lloyd Cole and Morrissey. The singer is called Dr Robert and he has a sinister charm that is hard to ignore.

Try to hear it.

STEPHEN TIN TIN DUFFY

She Makes Me Quiver (10 Records)

There's probably some perverse logic behind having such an unwieldy name, but if I were Stephen I'd drop the Tin Tin bit, pronto. That aside, the quest for the hit solo single by the Duran that got away continues.

I'm not sure if this is the one though. It's got the right ingredients, but it doesn't make the impression it should. Could have something to do with all those rhyming lyrics. Narcotic/neurotic/gothic/exotic . . . it all gets a bit wearing after a while.

QUEEN

Hammer To Fall (EMI)

There's something decidedly suspect about grown men poncing around in frocks and false boobs, and Queen are certainly old enough to know better. That they get away with these sort of antics says something for the loyalty of their fans, but this mess of a song will test the dedication of even those misguided souls.

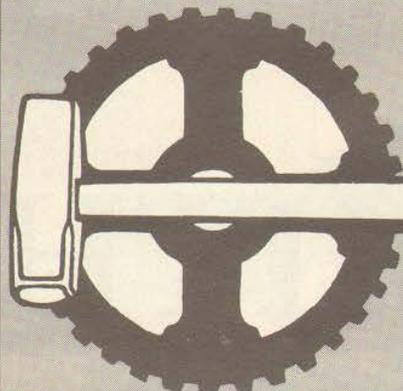
An overblown, melodramatic piece of nothing.

HERE WE STAND OR HERE WE FALL
HISTORY WON'T CARE AT ALL
MAKE THE BED LIGHT THE LIGHT
LADY MERCY WON'T BE HOME TONIGHT, YEAH

YOU DON'T WASTE NO TIME AT ALL
DON'T HEAR THE BELL BUT YOU ANSWER THE CALL
IT COMES TO YOU AS TO US ALL, YEAH
WE'RE JUST WAITING
FOR THE HAMMER TO FALL, YEAH

OH EVERY NIGHT AND EVERY DAY
A LITTLE PIECE OF YOU IS FALLING AWAY
BUT LIFT YOUR FACE THE WESTERN WAY
BUILD YOUR MUSCLES AS YOUR BODY DECAYS, YEAH

TOE YOUR LINE AND PLAY THEIR GAME
YEAH LET THE ANAESTHETIC COVER IT ALL
'TIL ONE DAY THEY CALL YOUR NAME
YOU KNOW IT'S TIME FOR THE HAMMER TO FALL



Words and music Brian May. Reproduced by kind permission Queen Music/EMI

ASWAD
54-56 (Was My Number)
Island

The British reggae scene has always been more underground than mainstream, but Aswad have got nearer the charts than most. Their own compositions have established them as the country's No.1 reggae band, but this bouncy skank (originally done way back by Toots & The Maytals) should see them in the top forty.

B-BIZ-R
Sucker For Love (Magnet)

The freshest and sexiest record of the week. British boy/girl duo B-Biz-R attack the Rick James song with an inventiveness and liveliness which is irresistible.

'Sucker For Love' demonstrates an intuitive feel for dance rhythms not usually found this side of the Atlantic. Should be massive.

THRUST
Put Your Body To It (Arista)

They may sound like a band invented by Paul Simper, but Thrust do exist, and they've come out with a record to put Jane Fonda's Workout to shame.

It's an exhortation to dance full of cute commands like "start groovin'" and "let it all hang out". By midway thru' the 12-inch the urge to slope off to the bar and let them get on with it becomes irresistible.

SAMMY DAVIS JNR
Hello Detroit (Motown)
It's hard to imagine a British equivalent of this — 'Hi there Bridlington' or 'How are you doing Bognor Regis?' somehow don't have quite the same ring.

Sammy Davis Jnr is one of those schmaltzy American singers who, when given a song and a string arrangement can be guaranteed to come up with a fairly classy sound.

BUDDY HOLLY
The Buddy Holly Boxed Set (MCA)

Ten tracks from one of pop's most influential singer/songwriters who died at the peak of his career in 1959.

They're from an age when studio techniques were almost non-existent, but songs like 'That'll Be The Day' and 'Peggy Sue' have a timeless quality and a basic charm that is hard to match.

INTAFERON
Baby Pain (Chrysalis)

The third single from this duo — who are two blokes both called Simon — and to their credit they're not plugging away at one distinctive style.

From their frantic debut 'GetoutofLondon' things have slowed right down. 'Baby Pain' is a moody love song which chugs away with more than a nod to Bowie. After a few plays it begins to sound like something rather good.

SILENT RUNNING
Sticks And Stones (EMI)
I'm not sure, but I think Silent Running are one of those bands who can never understand why they're always being compared to someone else.

If they are they should have a listen to 'Sticks And Stones', and even if they're not, maybe they should ask themselves why they want to be Simple Minds when we've still got the original.

They've taken the infant school chant and given it the full works, but the Minds' influence is so strong it just makes you want to dig out 'New Gold Dream' and hear the *real* Jim Kerr.

THE CARS
Drive (WEA)

The Cars are the kind of aging rockers that Americans love so much. 'Drive' is the kind of bland, faceless ballad that Paul Gambaccini plays every Saturday afternoon. The combination of the two gives the word dirge a whole new lease of life.

"Who's gonna drive you home tonight?" they ask.

I think I'd take me chance on the night bus.

ROBERTA FLACK
Killing Me Softly With His Song (WEA)

At last! The re-release of this classic from 1972 means I can finally consign my well-worn, and equally well-scratched copy to the bin.

This is simply one of the most beautiful records ever made, and backed by the gorgeous, 'The First Time Ever I Saw Your Face' it should melt the hardest heart. The purity and soulfulness of Roberta Flack's voice needs, and is given, only minimal accompaniment, and as one who spent her formative years smooching to this, it's real lump in the throat stuff.

GILBERTO GIL
Toda Menina Baiana (WEA)

"It's very hip," said the press officer of this record. And I can see why. It's the sort of sound that gets even the coolest clubbers conga-ing.

It's also lovely just to sit and listen to — a gentle, soothing breeze of a song sung entirely in Spanish by Mr Gil who is Big in Brazil.

A sunny, smiling record that reminds me of a hot weekend at the Notting Hill Carnival. . .

KENNY ELPHICK
Rainbow (Flamingo)

A new name, and another pretty boy solo artist armed only with a synth and a song in his heart.

Kenny is 19, has "big brown eyes", is a "prolific songwriter" and has come up with a single no better and no worse than a lot of the stuff in the charts.

Whether he sinks or swims is up to Radio One. . .

Albums



Reviewed by Pat Thomas

TOM ROBINSON
Hope & Glory (RCA)

Last year at this time 'War Baby' had just failed to give Tom his first number one.

Successive releases 'Back In The Old Country' (which isn't on the album), 'Atmospherics' and 'Rikki Don't Lose That Number' (which are) never reached its dizzy heights.

A good selection of songs, but not one that's likely to win him any new fans.

VARIOUS
Electro 5 (Street Sounds)

Another winner from the company with its finger firmly on the pulse of British dancefloors.

This time featured artists are Arthur Baker, Dr. Jeckyll and Mr. Hyde, Aleem and the Knights Of The Turntable, to name a few. A hot album to warm up those autumn and winter parties.

HAZEL O'CONNOR
Smile (RCA)

A collection of songs which is maddeningly lazy. Hazel proved her range on 'Breaking Glass' and with hit singles as diverse as 'Eighth Day' and 'Will You' — but that was years ago. What this girl needs is a dose of ambition and a kick up the bum.

HERB ALPERT
Bullish (A&M)

If you thought that salsa began and ended with Modern Romance you're in for a shock.

Way back in the '60s Herb and TJB were blowing back a bit of south-of-the-border into millions of homes.

He may be more Fifth Avenue than fiesta these days but 20 years later, reunited with his old band, he shows he can still outclass his pale imitators.

SIDEWAY LOOK
Sideway Look (Virgin)

This entertaining excursion into U2 country comes complete with a Simple Minds type cover. That's a shame because on this evidence Sideway Look are an extremely promising new band.

Ten out of ten for creative accordion work on the opening track, and single 'Tell Me Tonight'!

QUEENSRYCHE
The Warning (EMI America)

Debut thrash from Washington metal merchants Queensryche.

It leaves you feeling that anything Brits can do Yanks can do just as well — but not better.

Produced by James Guthrie of Judas Priest fame, the result is theatrical, wordy and full bodied.

**RICH OR POOR OR FAMOUS FOR YOUR TRUTH
IT'S ALL THE SAME
LOCK YOUR DOOR BUT THE RAIN IS POURING
THROUGH THE WINDOW PANE
BABY NOW YOUR STRUGGLE'S ALL IN VAIN, YEAH
FOR WE WHO GREW TALL AND PROUD
IN THE SHADOW OF THE MUSHROOM CLOUD
CONVINCED OUR VOICES CAN'T BE HEARD
WE JUST WANNA SCREAM IT LOUDER AND LOUDER
WHAT THE HELL ARE WE FIGHTING FOR
JUST SURRENDER AND IT WON'T HURT AT ALL
YOU'VE JUST GOT TIME TO SAY YOUR PRAYERS
YEAH WHILE YOU'RE WAITING FOR THE HAMMER TO
HAMMER TO FALL, HEY
IT'S GOING TO FALL HAMMER
YOU KNOW HAMMER TO FALL
WHILE YOU'RE WAITING FOR THE HAMMER TO FALL
GIVE IT TO ME ONE MORE TIME**

Music Publishers Ltd. On EMI Records.

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**ALPHAVILLE VIDEOS
AND 12-INCHES.**

WIN!

**OMD
12-INCHES!**

WIN!

**STEVE
STRANGE'S SCARF,
VISAGE 12-INCHES.**

COMPETITIONS



BIG IN BRITAIN

German popsters Alphaville may very well be 'Big In Japan' but their current single is winning them friends over here, too.

If you want to take a closer look at the boys in Alphaville we've got five VHS cassettes of their new video to give away, plus five copies of the 12-inch single.

Send a postcard to Alphaville, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London, WC1A 1NG.

The first five out of the bag get a video and 12-inch, the next 15 get a 12-inch.

Closing date for all competitions on this page October 1.



TESLA BOYS

OMD'S latest foray into the charts is the tale of some thoroughly modern misses called 'Tesla Girls', sort of High-Tech Harriets.

If you want to know what they're like send a postcard to OMD, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG. There are 20 12-inches up for grabs.

PUNCH DRUNK

Would you like to try on one of Steve Strange's Love Gloves? No? Well, they do look a bit painful don't they?

Instead Steve has given us one of his ultra-weird scarves to give away. It's sorta green and flourescent and... well, just plain weird.

If you want it (someone must) just send a postcard off to Steve, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG. 20 runners up will each receive a copy of the new Visage 12-inch, 'Love Glove'.

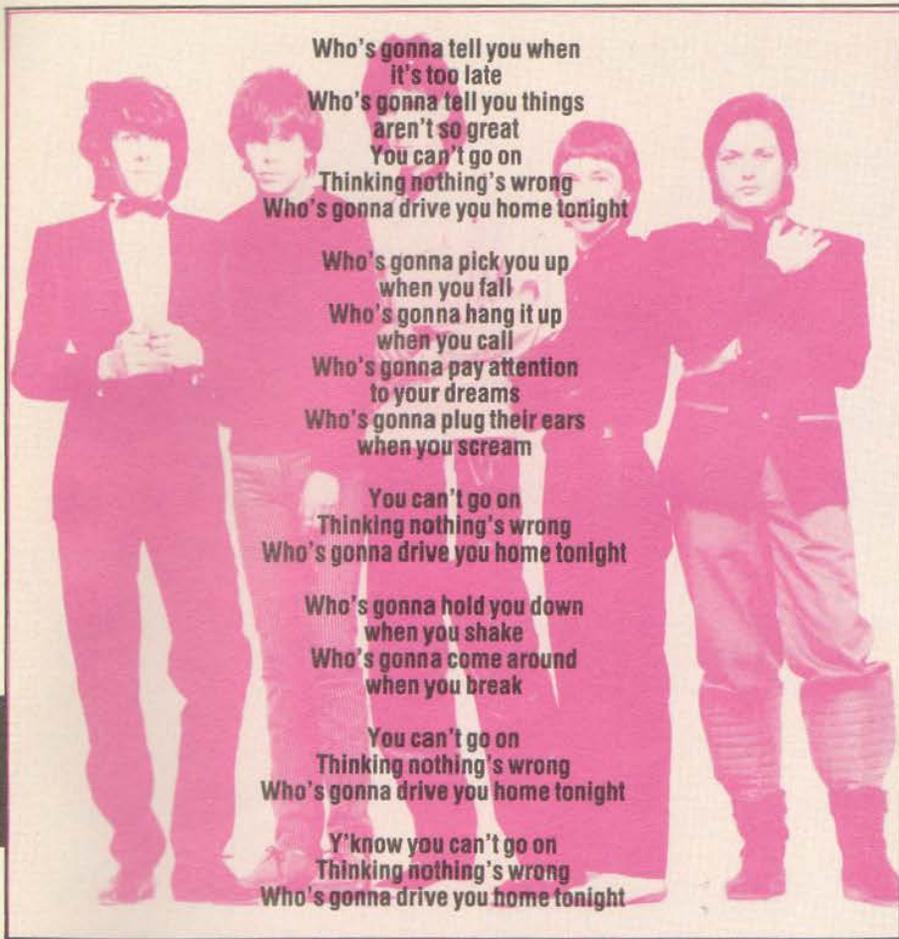


STEPHEN *Tintin* DUFFY
SHE MAKES ME QUIVER

Ten 28

New Single on 7+12 inch, An M+M mix

Manufactured and Distributed
in the UK by VIRGIN RECORDS. 



Who's gonna tell you when
it's too late
Who's gonna tell you things
aren't so great
You can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight

Who's gonna pick you up
when you fall
Who's gonna hang it up
when you call
Who's gonna pay attention
to your dreams
Who's gonna plug their ears
when you scream

You can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight

Who's gonna hold you down
when you shake
Who's gonna come around
when you break

You can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight

Y'know you can't go on
Thinking nothing's wrong
Who's gonna drive you home tonight

THE CARS DRIVE

Words and music Ric Ocasek.
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Carlin Music. On WEA Records.

Ray Parker Jr.

GH**OST** BUSTERS



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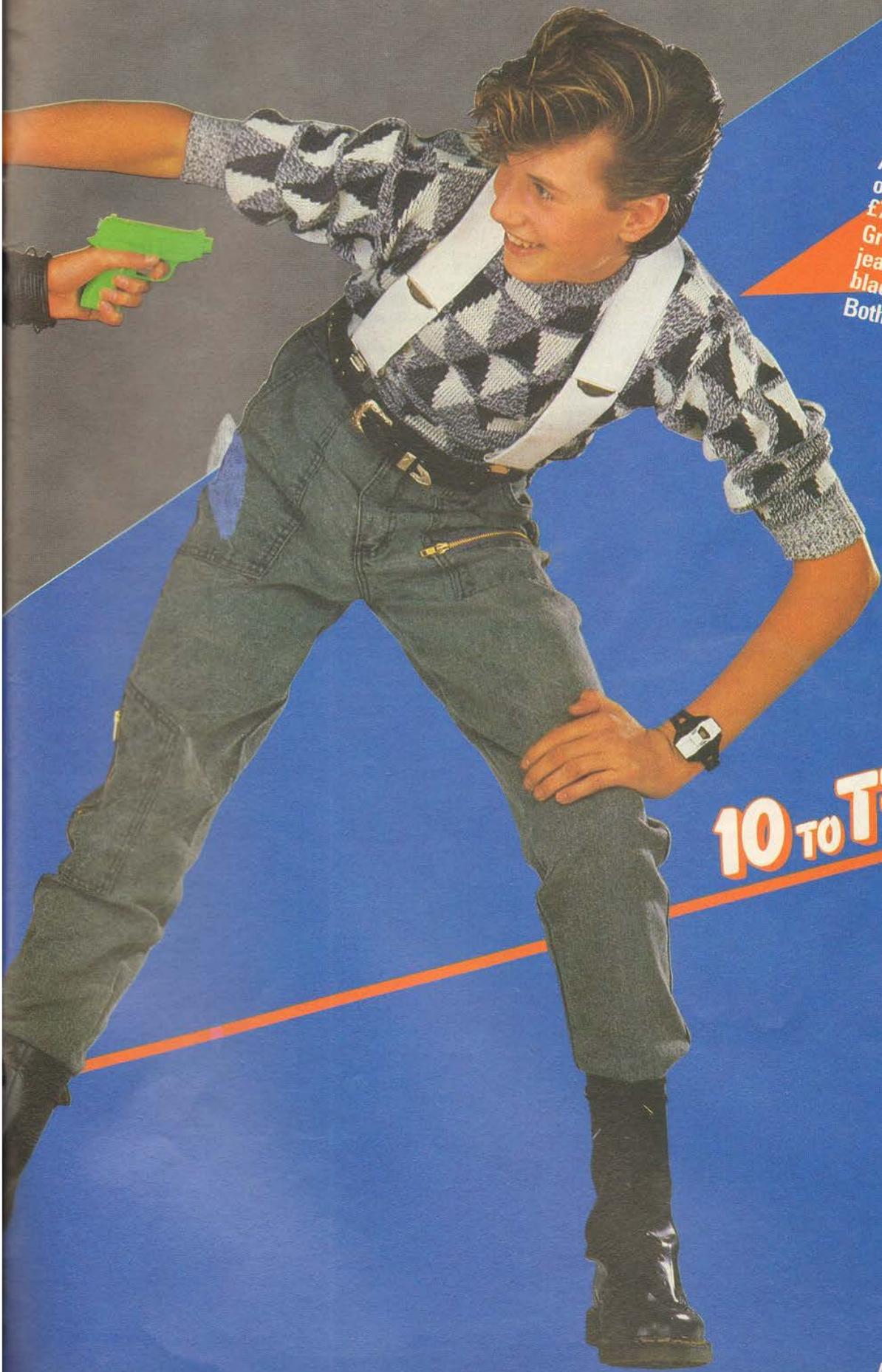
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Also in black/red or black/grey. £8.99.
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Also in airforce or grey. £13.99.
Both for ages 10-15 years.



Black/white jumper.
Also in airforce/grey
or black/charcoal.
£7.99.

Grey cotton combat
jeans. Also in
black or navy. £12.99.
Both for ages 10-15 years.

10 TO TEENS



WHERE VALUE IS
ALWAYS IN FASHION

ONE TO

WHAT'S ON YOUR MIND? WRITE TO ONE TO 1, ROOM 304, COMMONWEALTH HOUSE, 1-19 NEW OXFORD STREET, LONDON WC1A 1NG. THE WRITER OF THE BEST LETTER WINS A £5 RECORD TOKEN.

RE: Nick Rhodes polaroids at Hamilton's Gallery. God, how could he ever think of it. That beautiful place will be ruined by the scores of Duranies scribbling their loved ones names all over the walls. We were there when they despoiled the walls of Broadcasting House. It was unbelievable.

We saw David Sylvian's polaroids at Hamilton's and now to have Duran fans crawling around all over the place ooing and aahing and drooling over the pics will be totally derisory of the Gallery.

Please start a Save Hamilton's Campaign. Does anyone want to sign a petition to ban under 16s? Or at least to get the exhibition moved to an old barn where they can scribble as much as they like!
Two Concerned Japan Fans, London.



Portrait Of The Artist As Popstar.

Could you please tell Paul Young to take as long as he needs to get fully recovered from his voice problem, and not to worry, because all his loyal fans will stick by him. Unlike Maz and Kim, his backing girls.
Karen Wynne, Manchester.
We passed on your cheering message to Paul and we have this optimistic message to pass back to you: "Cough, cough... uhgrg."

Why is your magazine just concerned with chart music? There are different kinds of youth culture such as the trendies, Mod, Skinheads, Punks and various others, but you rarely run pieces relevant to any of these groups. Your imagination must stretch further than the charts.
How about printing something on Scooter Boys and Girls for a change. You started off great with The Jam but talk about going from bad to worse...
Weller Fan, Nottingham.
Boring! Next...



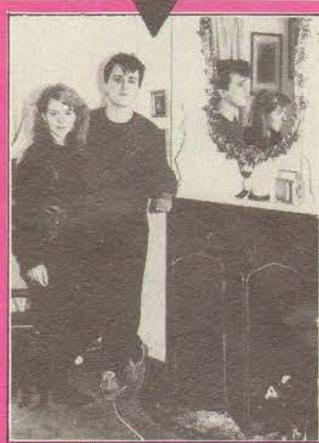
Paul Simper on his way to work.

All I can say is POOR PAUL SIMPER! You treat him like the staples of your magazine. I have only 5 pictures of Paul Simper in my treasured collection. So why not give me more.
Less of Frankie, why not a centrespread of Paul (super sexy) Simper?

Even on Spandau's 'Parade' LP they cut half his head off.
Don't the British public know a good thing when they see it? So less of this Simple Simper business!
Paul Simper's Fans, Hudds.
We would do more stuff on Scoop, honestly we would. It's a just the logistical problems involved in getting hold of him. First we have to charter a flight to whichever exotic place he's staying in this week, then we have to hire a top glamour photographer - Paul's quite fussy about who does the photos. No, we're afraid that Paul's just out of our league.

One of the great mysteries of the world must be why people continue to insist that Bobby Bluebell is some sort of heartthrob. We think he's the biggest creep since Boy George. Just take a look at his hair. He looks like an Old English Sheepdog.
And we're not making fun of the fact that he wears glasses, it's just the colour and shape of them that make us throw up. He must have really good eyes to be able to see out of them when they're that dark.

POISON ARROW



Curt Smith with someone who does love him - his wife!

Please stick your Poison Arrow in that bozo, Curt Smith of Tears For Fears. How anyone can find him attractive is beyond me.

Having had the misfortune to meet this creep I've come to the conclusion that he is nothing short of a self-centred, snotty-nosed, arrogant little sod. He has the sex appeal of a slug with leprosy and a face that makes records warp.

If you don't print this letter I shall come and pour cold porridge down the trousers of all the male staff in No. 1.
Gill, Middlesex.
Well, we've printed the letter but the lads still fancy the porridge. Can you make an appointment to come in?

Don't just bottle it up! If you've got a message for your loathed one, stick it on a piece of paper and send it to Poison Arrow, No. 1, Room 304, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NG.

OUT OF THE HAT

This week's random reader's chart and winner of a £5 record token.

- 1 AGADOO Black Lace
 - 2 TALKING IN YOUR SLEEP Bucks Fizz
 - 3 INK IN THE WELL David Sylvian
 - 4 STUCK ON YOU Lionel Ritchie
 - 5 DUM DUM GIRL Talk Talk
- Nina Harwood, Essex.*

This week's coupon is on page 28

On *Top Of The Pops* he will insist on making a right wally of himself as soon as a camera focuses on him.
We say, put him on Eurovision where he belongs!
Some Frankie Fans, Gwent.
Robert Hodgens, as he likes to be known, replies: "Well, at least us Jocks can hold our drink!" We're sure you can Robert.

Sunie, we all know that that great musician Beethoven wrote music while he was deaf, but why No. 1 employ a deaf critic is quite beyond me.

Did you actually listen to Nik's record or were you partly submerged in water at the time?
And as for saying that he puts on a perfect Stevie Wonder voice, Nik Kershaw doesn't have to impersonate anybody to sell his records.

However Nik doesn't have to worry about people like you, he can laugh at you all the way to the bank, and perhaps on the way even put a donation in the box for deaf critics.
An Annoyed Nik Fan, Hampshire.
Sun! says no, don't put the money in a box, send it straight to her flat. She also says, Thanks Nik.



David Sylvian shares another joke.



Boy Trevor!

I must congratulate you on your unique and heartening courage in showing positive discrimination towards Trevors when employing staff.

For too long we Trevors have been a downtrodden minority, discriminated against not only in employment (unemployment amongst Trevors runs at 70%, 60% above the national average!) but also in housing, social services and in personal life.

It's good to see a magazine taking such a positive stance against the adverse tide of public opinion. Let us hope that others will now follow your lead.

Keep it up Trevors.
Trevor Jones, Sheffield.
The whole situation evolved after Martin Townsend did an interview with Shakatak and then mysteriously decided that one of the members was called Trevor! We normally wouldn't want to encourage the Trevor community in Britain.

Instead of having Rock And Pop awards, why don't we have a few Mind And Body awards? Here are a few examples:-

- 1 **MOST MODEST** - Simon Le Bon or George Michael.
 - 2 **HAIRIEST** - Red Stripe.
 - 3 **TALLEST** - Nik Kershaw.
 - 4 **SHORTEST** - Tony Hadley.
 - 5 **MUSCILIEST** - John Taylor.
 - 6 **MR HANDSOME** - Neil.
 - 7 **MOST CLEAN CUT** - Lemmy.
 - 8 **BEST FOR A LAUGH** - David Sylvian.
 - 9 **BEST TEETH** - John Lydon.
 - 10 **BEST DANCER** - Robert Smith.
- I'm sure you get the idea.
Demon Dawn And Junkie Jude, Manchester.
We sure do. We're nominating Lionel Ritchie for **MOST SINCERE** and Paul Young for **TALKS MOST!** Have a £5 record token.

This is the pits. If the Beeb were going to ban Spandau's gorgeous video for 'I'll Fly For You' they should have got on with it. Instead they have to fiddle about with the thing to the extent that it didn't even make sense.

Perhaps the Beeb were too scared to ban the thing properly in case it

became No.1 and landed them with more egg on their faces.

Well done No. 1 for being the only mag with balls enough to show the public what they want.

Timmy The Tortoise, Walsall.
Oh really! We're sure the public doesn't want to see Martin Kemp's naked frame. Do you?

Not that it really matters or anything, but don't you think it's silly for Duran Duran to show their forthcoming video on TV before releasing it on sale in the shops?

I mean who's going to fork out £20 for it, if they can record it off the TV for nothing?

That is the question.
A Lonesome Hair on Gary Crowley's Chest, Epping.
Ooooh no, we don't think anyone will tape it off the telly. Surely all you Duran fans out there will watch and enjoy it on the box and then go out and buy it. You know it makes sense.



Across: 1. Stuck On You 7. Blue 8. Electric 10. Turning 11. Fat 14. Robert 16. Hamill 18. Bowie 19. Eight 21. Layla 23. Billy 24. A Little 25. Under
Down: 1. Subs 2. Uhuru 3. Nolans 4. Once 5. Mick 6. Breaking My 9. Andrew 12. Travolta 13. Cafe Bleu 15. Bobby 17. Keeble 20. Tiger 22. Art

LEAVE IT OUT:

1. tired = tried. I Need You, Pointer Sisters
2. taste = waste. Smooth Operator, Sade
3. two = true. It's A Hard Life, Queen
4. just = not. Careless Whisper, George Michael
5. camp = cramp. Just the Way You Like It, SOS Band

NEXT WEEK'S No. 1 TAKING CARE OF BUSINESS



"Ere, Tel, you know them dodgy flares we couldn't get shot of?"

"Yeah, Arthur."

"Well, I learnt a lot from that little caper. Flares aren't what the kids want."

"No Arthur?"

"No, Terry my boy. What they want is

ADAM ANT

"You wouldn't catch him wearing flares Arthur."

"Right Terry. Then there's

BRONSKI BEAT MARC ALMOND THE BLUEBELLS STYLE COUNCIL SISTER SLEDGE UB40 STEVE STRANGE

"How many of them have you seen wearing flares?"
"None, Arthur. But how are you going get hold of them sort of stars?"

"I don't have to lad. No. 1's going to do it for me."
"They'll never believe that down The Winchester."

"They will when they see it in the shops next Thursday. And I've got some early copies down the lock-up . . ."



THE MAGAZINE
WITH FLAIR, NOT
FLARES

EVERY THURSDAY

WANNA KNOW SOMETHING?

WRITE TO: WANNA KNOW, No.1, ROOM 304, COMMONWEALTH HOUSE, 1-19 OXFORD STREET, LONDON WC1A 1NG



WILY PETE

Why does Wah keep changing its name? It used to be called just Wah!, then it was called Shambeko Say Wah! and now it's The Mighty Wah!?

Gerald T., Thaxted.

I asked Pete Wylie. This is what he said —

"I like to keep my private life separate from my public life. When I sign autographs I sign 'Pete Wah' to let people know that I'm different from the person they've seen on stage.

"You see, I don't want to get lumbered with a fixed image and that is also the reason why I change the group name. We always keep the Wah! bit to let people know it's us, but the rest changes quite a lot.

On TV Boy George sang a song called 'Melting Pot' which was brilliant. Could you tell me where I could obtain a copy, please?
Miss C.M. Brown, Darlington.
'Melting Pot' (which is a cover version of an old Blue Mink hit) is on the B-side of 'It's A Miracle'.

Could you please tell me where and when Simon Le Bon was born?
Caroline Bonnia, Malta.

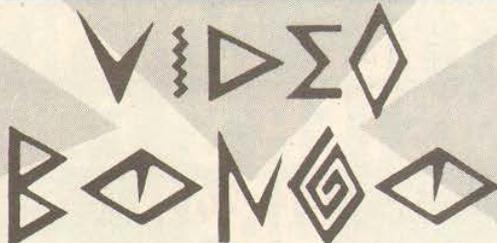
I would like to know nearly everything about John Taylor — his birthday, where he's born etc. . .
Nath, France.
Nearly everything about John Taylor? You mean like — how often he picks his nose, the name of his favourite Chinese take-away, and whether he prefers playing with a rubber duck or a loofah when he's having a bath?
Seems like a bit of tall order. Maybe you'll be prepared to settle for his birthday details, along with those of the other Duranians . . . ?
Simon Le Bon — born October

27 1958 at Bushey Maternity Hospital, near Watford, Herts.
Nigel John Taylor — born June 20 1960 in Birmingham.
Roger Taylor — born April 26, 1960 in Castle Bromwich.
Andrew Taylor — born February 16 1961 at Tynemouth Royal Infirmary, near Newcastle.
Nicholas James Bates ('Nick Rhodes') — born June 8, 1962 in Moseley in the Midlands.

Can you please tell me which school Sting taught at and what subject did he teach?
Lisa Norton, Newcastle.
Sting taught a variety of subjects at the St. Paul's Roman Catholic First School in Cramlington, a village eight miles north of Newcastle.

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P4964 Kid Creole	Annie, I'm Not Your Daddy	P4776 Shamara	A Night To Remember
P3749 Chrisy	Sailing	F3318 Square	Puttin' Muses From The Shell
P4589 Depeche Mode	The Meaning Of Love	F3918 Ten: Pete Tudor	Swampy London SE18 2AT
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P4705 Charlene	I've Never Been To Me	P4889 Strangers	Strange Little Girl
P3088 Eddy Grant	Living On The Front Line	P4895 Pete Townshend	Unions
P4523 Hancock One Hundred	Fantastic Day	P4028 UB40	Don't Slow Down! Don't Let It Pass You By
P4225 Human League	Open Your Heart	P4304 Ultravox	Voice
P2187 Michael Jackson	Rock With You	P3000 Lindertones	My Perfect Cousin
P3546 John Lennon	Starting Over	P5144 Wah	The Story Of The Blues
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- 1 **WHAT'S LOVE GOT TO DO WITH IT** Tina Turner (Capitol)
- 2 **MISSING YOU** John Waite (EMI America)
- 3 **SHE BOP** Cyndi Lauper (Epic)
- 4 **LET'S GO CRAZY** Prince & The Revolution (Warner Bros)
- 5 **STUCK ON YOU** Lionel Richie (Motown)
- 6 **IF THIS IS IT** Huey Lewis & The News (Chrysalis)
- 7 **DRIVE** The Cars (Elektra)
- 8 **THE WARRIOR** Scandal (Columbia)
- 9 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 10 **THE GLAMOROUS LIFE** Sheila E. (Warner Bros)
- 11 **SUNGLASSES AT NIGHT** Corey Hart (EMI America)
- 12 **LIGHTS OUT** Peter Wolf (EMI America)
- 13 **CRUEL SUMMER** Bananarama (Polygram)
- 14 **COVER ME** Bruce Springsteen (Columbia)
- 15 **DYNAMITE** Jermaine Jackson (Arista)
- 16 **ROCK ME TONITE** Billy Squier (Capitol)
- 17 **WHEN DOVES CRY** Prince (Warner Bros)
- 18 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 19 **WHEN YOU CLOSE YOUR EYES** Night Ranger (MCA)
- 20 **HARD HABIT TO BREAK** Chicago (Warner Bros)
- 21 **IF YOU'RE EVER IN MY ARMS AGAIN** Peabo Bryson (Elektra)
- 22 **TORTURE** Jacksons (Epic)
- 23 **WE'RE NOT GONNA TAKE IT** Twisted Sister (Atlantic)
- 24 **LUCKY STAR** Madonna (Warner Bros)
- 25 **ALL OF YOU** Julio Iglesias & Diana Ross (Columbia)
- 26 **ROUND AND ROUND** Ratt (Atlantic)
- 27 **I CAN DREAM ABOUT YOU** Dan Hartman (MCA)
- 28 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)** Billy Ocean (Arista)
- 29 **THE LUCKY ONE** Laura Branigan (Atlantic)
- 30 **THERE GOES MY BABY** Donna Summer (Warner Bros)

Compiled by Billboard Magazine

U.S. ALBUMS

- 1 **PURPLE RAIN** Prince & The Revolution (Warner Bros)
- 2 **BORN IN THE USA** Bruce Springsteen (Columbia)
- 3 **SPORTS** Huey Lewis & The News (Chrysalis)
- 4 **PRIVATE DANCER** Tina Turner (Capitol)
- 5 **HEARTBEAT CITY** The Cars (Elektra)
- 6 **CAN'T SLOW DOWN** Lionel Richie (Motown)
- 7 **OUT OF THE CELLAR** Ratt (Atlantic)
- 8 **1100 BEL AIR PLACE** Julio Iglesias (Columbia)
- 9 **GHOSTBUSTERS** Soundtrack (Arista)
- 10 **VICTORY** Jacksons (Epic)
- 11 **SIGNS OF LIFE** Billy Squier (Capitol)
- 12 **BREAK OUT** Pointer Sisters (RCA)
- 13 **SHE'S SO UNUSUAL** Cyndi Lauper (Epic)
- 14 **NO BRAKES** John Waite (EMI America)
- 15 **STAY HUNGRY** Twisted Sister (Atlantic)
- 16 **MADONNA** Madonna (Warner Bros)
- 17 **1984** Van Halen (Warner Bros)
- 18 **MIDNIGHT MADNESS** Night Ranger (MCA)
- 19 **EDDIE & THE CRUSADERS** Soundtrack (Epic)
- 20 **ELIMINATOR** ZZ Top (Warner Bros)
- 21 **CONDITION CRITICAL** Quiet Riot (Epic)
- 22 **WARRIOR** Scandal (Columbia)
- 23 **REBEL YELL** Billy Idol (Chrysalis)
- 24 **LIGHTS OUT** Peter Wolf (EMI America)
- 25 **AN INNOCENT MAN** Billy Idol (Columbia)
- 26 **ICE CREAM CASTLE** The Time (Warner Bros)
- 27 **BREAKING HEARTS** Elton John (Warner Bros)
- 28 **THE LAST IN LINE** Dio (Warner Bros)
- 29 **CAMOUFLAGE** Rod Stewart (Warner Bros)
- 30 **PHANTOMS** The Fixx (MCA)

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DISCO/DANCE SINGLES

- 1 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 2 **LOST IN MUSIC (REMIX)** Sister Sledge (Cotillion/Atlantic)
- 3 **MAGIC TOUCH** Rose Royce (Street Wave)
- 4 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 5 **ENCORE** Cheryl Lynn (Street Wave)
- 6 **DR. BEAT** Miami Sound Machine (Epic)
- 7 **RAIN FOREST** Paul Hardcastle (Bluebird)
- 8 **THE MEDICINE SONG** Stephanie Mills (Club)
- 9 **YOU GET THE BEST OF ME** Alicia Myers (MCA)
- 10 **YOU'RE NEVER TOO YOUNG** Cool Notes (Abstract Dance)
- 11 **HOT WATER** Level 42 (Polydor)
- 12 **UNITY** Afrika Bambaataa & James Brown (Tommy Boy/Polydor)
- 13 **ETERNALLY GRATEFUL** Janet Kay (Local)
- 14 **COME AND GET MY LOVIN'** Barbara Fowler (Mastermix)
- 15 **STUCK ON YOU** Trevor Walters (I.S.)
- 16 **INTIMATE CONNECTIONS** Kleer (Atlantic)
- 17 **TODA MENINA BAIANO** Gilberto Gil (WEA International)
- 18 **SMOOTH OPERATOR** Sade (Epic)
- 19 **THE GIRL FROM IPANEMA** Astrud Gilberto (Verve/Polydor)
- 20 **MR. SOLITAIRE** Animal Nightlife (Island)
- 21 **TOUCH BY TOUCH** Diana Ross (Capitol)
- 22 **JUST THE WAY YOU LIKE IT** S.O.S. Band (Tabu)
- 23 **LADY SHINE** The Horne Section (Fourth & Broadway/Island)
- 24 **I CAN'T LET YOU GO** Haywoode (CBS)
- 25 **WHITE LINES (DON'T DO IT)** Grandmaster & Melle Mel (Sugarhill)
- 26 **I DIDN'T MEAN TO TURN YOU ON/DR BEAT** Cherrelle/Miami Sound Machine (Epic)
- 27 **LET SLEEPING DOGS LIE** Intrigue (Music Power)
- 28 **UNIVERSAL RHYTHM** Ralph MacDonald (London)
- 29 **ARE YOU READY** Break Machine (Record Shack)
- 30 **TORTURE** Jacksons (Epic)

Compiled by MRIB

INDEPENDENT SINGLES

- 1 **MASTER AND SERVANT** Depeche Mode (Mute)
- 2 **WILLIAM, IT WAS REALLY NOTHING** The Smiths (Rough Trade)
- 3 **KANGAROO** This Mortal Coil (4AD)
- 4 **AGADOO** Black Lace (Flair)
- 5 **DEAD & BURIED** Alien Sex Fiend (Anagram)
- 6 **WORK IN PROGRESS** Robert Wyatt (Rough Trade)
- 7 **BEAUTIFUL MONSTER** Folk Devils (Ganges)
- 8 **DO WHAT YOU DO** GBH (Clay)
- 9 **THE JUDGE** Inca Babies (Black Lagoon)
- 10 **THANKS FOR THE NIGHT** Damned (Damned)
- 11 **ARCANE DELIGHTS** Dead Can Dance (4AD)
- 12 **THE ORIGINAL SIN** Senate: DO YOU BELIEVE IN THE WESTWORLD T.O.H. (Burning Rome)
- 13 **SPIRITWALKER** Cult (Situation 2)
- 14 **ACCELERATION (REMIX)** Bill Nelson (Cocteau)
- 15 **WALK INTO THE SUN** March Violets (Rebirth)
- 16 **DESTROY** Death In June (New Europeans)
- 17 **BLUE MONDAY** New Order (Factory)
- 18 **ACTION** Fits (Trapper)
- 19 **STUCK ON YOU** Trevor Walters (I.S.)
- 20 **BLUE CANARY** Frank Chickens (Kaz)
- 21 **ARE YOU READY** Break Machine (Record Shack)
- 22 **SO SURE** Skeletal Family (Red Rhino)
- 23 **COTTAGE INDUSTRY** Yeah Yeah Noh (In Tana)
- 24 **PEARLY DEWDROPS** Cocteau Twins (4AD)
- 25 **THAT SUMMER FEELING** Jonathan Richman & The Modern Lovers (Rough Trade)
- 26 **NEVER TOO YOUNG** Cool Notes (Abstract Dance)
- 27 **BIG BLUE WORLD** Paul Haig (Crepescale)
- 28 **UNCLEAN (EP)** Psychic TV (Temple)
- 29 **WE ARE MAD** Toy Dolls (Volume)
- 30 **SONG TO THE SIREN** This Mortal Coil (4AD)

Compiled by MRIB

READERS' CHART

- 1 **CARELESS WHISPER** George Michael (Epic)
- 2 **LIKE TO GET TO KNOW YOU WELL** Howard Jones (WEA)
- 3 **I'LL FLY FOR YOU** Spandau Ballet (Reformation)
- 4 **I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)
- 5 **BIG IN JAPAN** Alphaville (WEA)
- 6 **DR BEAT** Miami Sound Machine (Epic)
- 7 **MOTHERS TALK** Tears For Fears (Mercury)
- 8 **PASSENGERS** Elton John (Warner Bros)
- 9 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 10 **WHATEVER I DO** Hazell Dean (Proto)
- 11 **WHEN DOVES CRY** Prince (Warner Bros)
- 12 **MASTER & SERVANT** Depeche Mode (Mute)
- 13 **SELF CONTROL** Laura Branigan (Atlantic)
- 14 **SUNSET NOW** Heaven 17 (Virgin)
- 15 **WILLIAM** The Smiths (Rough Trade)
- 16 **MADAM BUTTERFLY** Malcolm McLaren (Charisma)
- 17 **WHITE LINES** Grandmaster Flash (Sugarhill)
- 18 **TALKING IN YOUR SLEEP** Bucks Fizz (RCA)
- 19 **THE MORE YOU LIVE** A Flock Of Seagulls (Jive)
- 20 **HUMAN RACING** Nik Kershaw (MCA)

This week's Readers' Chart Coupon is on page 28

WRITER'S CHART

Chosen this week by Sunie

- 1 **WAITING FOR THE LOVE BOAT** Associates (WEA)
- 2 **IT'S ALL THE RAGE** General Public (Virgin LP)
- 3 **PALE BLUE EYES** Paul Quinn & Edwin Collins (Swamplands)
- 4 **CATH** The Bluebells (London)
- 5 **FOREST FIRE** Lloyd Cole & The Commotions (Polydor)

VIDEO

- 1 **MAKING MICHAEL JACKSON'S THRILLER** Michael Jackson (Vestron)
- 2 **FAR EAST & FAR OUT** Style Council (Polygram)
- 3 **NIGHT OF THE HAWKS** Hawkwind (Jettisoundz)
- 4 **IN ASIA** Asia (Vestron)
- 5 **LEGEND** Bob Marley & The Wailers (Island)
- 6 **NOW THAT'S WHAT I CALL MUSIC VOLUME II** Various (Virgin/PMI)
- 7 **THE ROYAL ALBERT HALL CONCERT PART II** Various (Videoform)
- 8 **BREAKDANCE: YOU CAN DO IT** Various (K-Tel)
- 9 **LIVE AT THE GREEK** Neil Diamond (Vestron)
- 10 **LIVE IN TORONTO** Motorhead (Avatar)

Compiled by MRIB

DEEJAY'S CHOICE

Chosen this week by Ronnie Peters, Saturday DJ at The Pink Elephant, Southgate.

- 1 **DR BEAT** Miami Sound Machine (Epic)
- 2 **JUST THE WAY YOU LIKE IT** S.O.S. Band (Tabu)
- 3 **I WISH YOU WOULD** Jocelyn Brown (Fourth & Broadway)
- 4 **RAIN FOREST** Paul Hardcastle (Bluebird)
- 5 **ENCORE** Cheryl Lynn (Streetwave)
- 6 **TOSSING AND TURNING** Windjammer (MCA)
- 7 **YOU ARE MY MELODY** Change (WEA)
- 8 **GHOSTBUSTERS** Ray Parker Jr. (Arista)
- 9 **I'M GIVING ALL MY LOVE** Terri Wells (Philly World Import)
- 10 **YOU GET THE BEST OF ME (SAY, SAY, SAY)** Alicia Myers (MCA)

DJs interested in having their chart included contact Paul Simper at No. 1.



SIDEWAY LOOK

DEBUT ALBUM AND CASSETTE V2323

FEATURING THE FORTHCOMING SINGLE

"KNOWING YOU FROM TODAY" 



THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. SINGLES
1	1	5	1	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder (Motown)
2	3	4	2	GHOSTBUSTERS Ray Parker Jnr (Arista)
3	2	8	1	CARELESS WHISPER George Michael (Epic)
4	9	4	4	BIG IN JAPAN Alphaville (WEA)
5	14	2	5	PRIDE U2 (Island)
6	6	6	6	DR BEAT Miami Sound Machine (Epic)
7	5	6	5	PASSENGERS Elton John (Rocket)
8	4	6	3	LIKE TO GET TO KNOW YOU WELL Howard Jones (WEA)
9	11	3	9	MADAM BUTTERFLY Malcolm McLaren (Charisma/Virgin)
10	7	11	2	AGADOO Black Lace (Flair)
11	12	4	11	MASTER & SERVANT Depeche Mode (Mute)
12	22	2	12	LOST IN MUSIC Sister Sledge (Cotillion/Atlantic)
13	8	9	4	SELF CONTROL Laura Branigan (Atlantic)
14	13	4	13	WILLIAM The Smiths (Rough Trade)
15	25	3	15	TALKING IN YOUR SLEEP Bucks Fizz (RCA)
16	10	5	9	I'LL FLY FOR YOU Spandau Ballet (Reformation)
17	19	3	17	HOT WATER Level 42 (Polydor)
18	—	1	18	A LETTER TO YOU Shakin Stevens (Epic)
19	—	1	19	BLUE JEAN David Bowie (EMI/America)
20	35	2	20	TORTURE Jacksons (Epic)
21	17	5	17	MOTHERS TALK Tears For Fears (Mercury)
22	23	3	22	SUNSET NOW Heaven 17 (Virgin)
23	15	1	1	TWO TRIBES Frankie Goes To Hollywood (ZTT)
24	—	1	24	HAMMER TO FALL Queen (EMI)
25	18	7	7	STUCK ON YOU Trevor Walters (I&S)
26	—	1	26	HUMAN RACING Nik Kershaw (MCA)
27	16	8	5	WHATEVER I DO Hazell Dean (Proto)
28	33	4	28	TOUR DE FRANCE Kraftwerk (EMI)
29	31	4	29	MAGIC TOUCH Rose Royce (Streetwave)
30	—	1	30	BETTER BE GOOD TO ME Tina Turner (Capitol)
31	30	2	30	TESLA GIRLS OMD (Virgin)
32	—	1	00	SMOOTH OPERATOR Sade (Epic)
33	26	14	7	WHITE LINES Grandmaster Flash (Sugar Hill)
34	40	3	38	ALL I NEED IS EVERYTHING Aztec Camera (WEA)
35	20	12	3	WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Capitol)
36	—	1	36	WHY Bronski Beat (Forbidden Fruit)
37	28	37	1	RELAX Frankie Goes To Hollywood (ZTT)
38	42	2	42	UNITY PART 1 James Brown/Africa Bambaataa (Rommy Boy)
39	—	1	39	IF IT HAPPENS AGAIN UB40 (Dept Int)
40	21	6	21	SOME GUYS Rod Stewart (Warner Bros)
41	49	4	49	YOU GET THE BEST FROM ME Alicia Myers (MCA)
42	—	1	42	LOVE KILLS Freddie Mercury (CBS)
43	—	1	43	ACCELERATION Bill Nelson (IDS)
44	39	2	39	LAP OF LUXURY Jethro Tull (Chrysalis)
45	24	6	10	2 MINUTES TO MIDNIGHT Iron Maiden (EMI)
46	—	1	46	MEDICINE SONG Stephanie Mills (Club)
47	27	2	27	HEAVEN'S ON FIRE Kiss (Vertigo/Phonogram)
48	32	12	2	WHEN DOVES CRY Prince (Warner Bros)
49	—	1	49	GIRL FROM IPANEMA Astrud Gilberto (Verve)
50	50	3	00	WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND Special AKA (Two Tone/Chrysalis)
THE NEXT 25				
51	—	—	—	TOUCH BY TOUCH Diana Ross (Capitol)
52	—	—	—	KANGAROO This Mortal Coil (4AD)
53	—	—	—	WHAT IS LIFE? Black Uhuru (Island)
54	—	—	—	RAIN FOREST Paul Hardcastle (Bluebird)
55	—	—	—	DO WHAT YOU DO GBH (Clay)
56	—	—	—	MR SOLITAIRE Animal Nightlife (Island)
57	—	—	—	TUDO MENINA BAIANA Gilberto Gil (WEA Intl.)
58	—	—	—	YOU HAVE Marc Almond (Some Bizzare)
59	—	—	—	ETERNALLY GRATEFUL Janet Kay (Local)
60	—	—	—	APOLLO 9 Adam Ant (CBS)
61	—	—	—	I NEED YOU Pointer Sisters (Planet)
62	—	—	—	LOVE BOAT The Associates (WEA)
63	—	—	—	YOU'RE NEVER TOO YOUNG Cool Notes (Abstract Dance)
64	—	—	—	PRIME TIME M Tume (Epic)
65	—	—	—	THE CLOSEST THING TO HEAVEN Kane Gang (Kitchenware)
66	—	—	—	WHEN THE WILD CALLS Swansway (Balgier)
67	—	—	—	KILLED BY DEATH Motorhead (Bronze)
68	—	—	—	RIKKI DON'T LOSE THAT NUMBER Tom Robinson (Castaway)
69	—	—	—	GIRL YOU'RE SO Michael Jackson (Motown)
70	—	—	—	DANCING IN THE DARK Bruce Springsteen (CBS)
71	—	—	—	ARE YOU READY Break Machine (Record Shack)
72	—	—	—	ECSTASY OF LIGHT Chris DeBurgh (A&M)
73	—	—	—	ENCORE Cheryl Lynn (Streetwave)
74	—	—	—	ON THE WINGS OF LOVE Jeffrey Osborne (A&M)
75	—	—	—	SHE BOP Cyndi Lauper (Portrait)

Courtesy of New Musical Express

THIS WEEK	LAST WEEK	WEEKS IN CHART	HIGHEST POSITION	U.K. ALBUMS
1	1	7	1	NOW III Various (EMI/Virgin)
2	11	2	2	POWERSLAVE Iron Maiden (EMI)
3	3	13	2	PRIVATE DANCER Tina Turner (Capitol)
4	2	9	1	DIAMOND LIFE Sade (CBS)
5	8	10	5	PURPLE RAIN Prince And The Revolution (Warner Bros)
6	10	3	6	ELIMINATOR ZZ Top (Warner Bros)
7	4	29	2	THE WORKS Queen (EMI)
8	19	5	8	NO REMORSE Motorhead (Bronze)
9	5	19	1	LEGEND Bob Marley And The Wailers (Island)
10	7	12	2	PARADE Spandau Ballet (Chrysalis)
11	6	46	1	CAN'T SLOW DOWN Lionel Richie (Motown)
12	9	28	1	HUMAN'S LIB Howard Jones (WEA)
13	—	1	13	THE WOMAN IN RED Stevie Wonder (Motown)
14	18	5	14	SELF CONTROL Laura Branigan (Atlantic)
15	15	20	6	BREAK OUT Pointer Sisters (Planet)
16	12	12	2	BREAKING HEARTS Elton John (Rocket)
17	21	2	17	UNDER WRAPS Jethro Tull (Chrysalis)
18	16	91	1	THRILLER Michael Jackson (Epic)
19	17	4	17	1100 BEL AIR PLACE Julio Iglesias (CBS)
20	14	3	14	DREAMLINE The Cult (Beggars Banquet)
21	20	13	2	BORN IN THE USA Bruce Springsteen (CBS)
22	13	4	9	PHIL FEARON AND GALAXY Phil Fearon And Galaxy (Ensign)
23	26	4	16	JUST THE WAY YOU LIKE IT SOS Band (Tabu/Epic)
24	22	47	4	AN INNOCENT MAN Billy Joel (CBS)
25	25	10	1	VICTORY Jacksons (Epic)
26	—	1	26	CRE-OLE Kid Creole (Island)
27	24	4	13	DOWN ON THE STREET Shakatak (Polydor)
28	32	15	20	BREAKDANCE - SOUNDTRACK Various (Polydor)
29	30	12	18	INTO THE GAP Thompson Twins (Arista)
30	28	12	16	SHE'S SO UNUSUAL Cyndi Lauper (Portrait)
31	—	1	31	A SPECIAL PART OF ME Johnny Mathis (CBS)
32	—	1	32	SWEET SIXTEEN Sweet
33	31	7	24	NOW II Various (EMI/Virgin)
34	36	2	34	GREATEST HITS Queen (EMI)
35	23	29	6	HUMAN RACING Nik Kershaw (MCA)
36	46	14	9	CAMOUFLAGE Rod Stewart (Warner Bros)
37	42	5	37	L.A. IS MY LADY Frank Sinatra (Qwest)
38	33	2	33	REFLECTIONS Rick James (Motown)
39	35	2	35	1999 Prince (Warner Bros)
40	29	4	29	THE STORY OF A YOUNG HEART A Flock Of Seagulls (Jive)
41	—	1	41	CATS WITHOUT CLAWS Donna Summer (Warner Bros)
42	45	6	19	STREETSONDS VOL X Various (Streetsounds)
43	—	1	43	NIGHTMOVES Various (K-Tel)
44	—	1	44	YOU, ME AND HE M Tume (Epic)
45	27	2	27	WHOSE SIDE ARE YOU ON Matt Bianco (WEA)
46	RE	1	46	ALCHEMY Dire Straits (Vertigo)
47	—	1	47	ANTHEM Black Uhuru (Island)
48	—	1	48	IF I KISSED HER 400 Blows (Illuminated)
49	43	12	4	BRILLIANT TREES David Sylvian (Virgin)
50	RE	1	50	WAR U2 (Island)
THE NEXT 25				
51	—	—	—	OCEAN RAIN Echo And The Bunnymen (Korova)
52	—	—	—	THE CROSSING Big Country (Mercury)
53	—	—	—	A WORD TO THE WISE GUY The Mighty Wah (Beggars Banquet)
54	—	—	—	THE LAST IN LINE Dio (Vertigo)
55	—	—	—	SISTERS Bluebells (London)
56	—	—	—	RIDE THE LIGHTNING Metallica (Music For Nations)
57	—	—	—	BREAKDANCE - YOU CAN DO IT Various (K-Tel)
58	—	—	—	W.A.S.P. W.A.S.P. (Capitol)
59	—	—	—	MAN ON THE LINE Chris DeBurgh (A&M)
60	—	—	—	UNDER A BLOOD RED SKY U2 (Island)
61	—	—	—	LOVER OVER GOLD Dire Straits (Vertigo)
62	—	—	—	BRYAN LOREN Bryan Loren (Virgin)
63	—	—	—	JAM ON REVENGE Newcleus (Sunnyview)
64	—	—	—	DISCOVERY Mike Oldfield (Virgin)
65	—	—	—	FANTASTIC WHAM (Inner Vision)
66	—	—	—	RECORD SHACK PRESENTS Various (Record Shack)
67	—	—	—	CHANGE OF HEART Change (WEA)
68	—	—	—	BURNING OIL Skeletal Family (Red Rhino)
69	—	—	—	ROCKABILLY PSYCHOSIS Various (Big Beat)
70	—	—	—	EDEN Everything But The Girl (Blanco y Negro)
71	—	—	—	WELL PLEASED Chas And Dave (Rockney)
72	—	—	—	MANGE TOUT Blancmange (London)
73	—	—	—	AMERICAN HEARTBEAT Various (Epic)
74	—	—	—	SONG AND DANCE Sarah Brightman (RCA)
75	—	—	—	PRIMITIVE Neil Diamond (CBS)

Courtesy of New Musical Express

